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VOLUME 3

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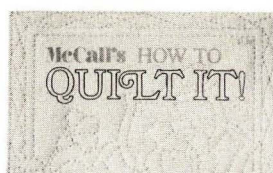
PILLOWS • UPHOLSTERY • FASHION



48 GREAT NEEDLEPOINT IDEAS



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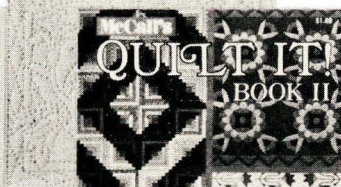
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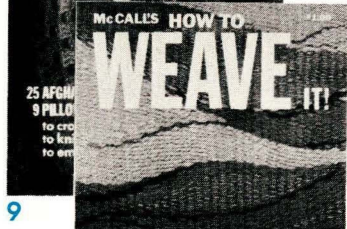
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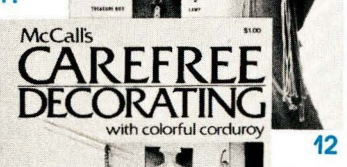
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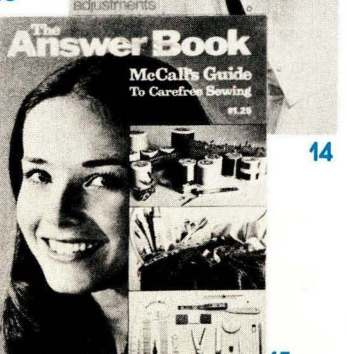
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McCall's NEEDLEWORK & CRAFTS
NEEDLEPOINT
VOLUME 3

BY THE EDITORS OF
McCALL'S NEEDLEWORK & CRAFTS

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plump pomegranates make a stunning pattern for upholstery.

Center motif is repeated in arm rests (or use for a pillow).
Aids to upholstery, page 51.
Pomegranate Upholstery, page 27.

fantasy flower on cover:
 "Paint" each petal with a
 different geometric design,
 work background in stem stitch,
 for a sampler of novelty
 needlepoint stitches. Design
 is by Ella Projansky.
 For Flower Picture, see page 36.

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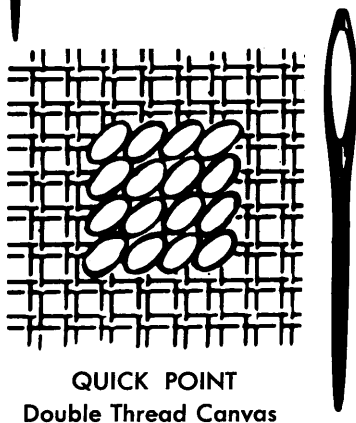
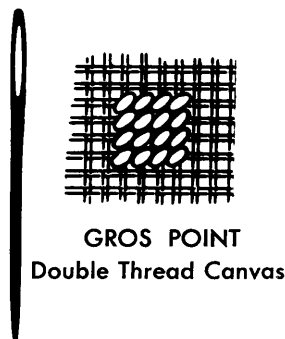
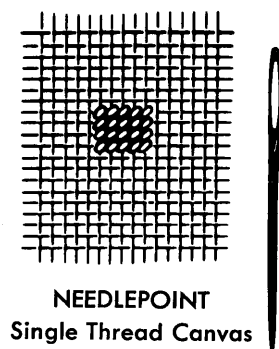
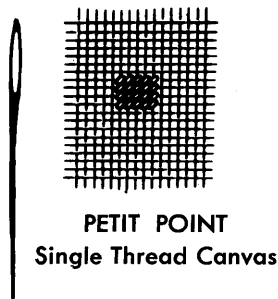
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PETIT POINT • NEEDLEPOINT GROS POINT • QUICK POINT



Needlepoint is the general term for an embroidery stitch used to cover canvas, as well as for the embroidered piece. When this stitch is worked on canvas 20 meshes to the inch or smaller, it is called petit point. When worked on 14 to 18 to the inch mesh, it is called simply needlepoint. On 8 to 12 to the inch mesh, it is called gros point. Larger meshes, 5 and 7 to the inch, have been used in the past for making rugs and are sometimes referred to as large gros point. However, we have coined a name for this larger stitch. We call it quick point.

YARNS AND CANVAS: In general, you can use one strand of crewel wool or split tapestry wool on canvas 18 to 22 meshes to the inch. Use two strands of crewel wool on 14 to 16 mesh canvas. Use one strand of tapestry wool on 8 to 12 mesh canvas. For rug canvas, use rug yarn or two strands of tapestry wool. Canvas and weights of wool vary, so it is important always to experiment with the wool in relation to the canvas, to be sure the canvas will be covered but not crowded. If possible, use together wool and canvas made by the same manufacturer, as they will be coordinated.

Crewel wool, tapestry wool, and rug yarn may be combined in one needlepoint piece if special colors are unobtainable in the correct yarn. Care must be taken, however, that sufficient strands of the finer yarn are used to balance the weight. Fine yarns may be doubled or tripled to cover the canvas, but a heavy rug yarn cannot be used on a fine canvas. Other types of yarn may be used only if they have a tight, firm twist. Knitting worsted, for example, is not suitable for most needlepoint, because the twist is not firm enough and it wears thin from constant pulling through the canvas. However, if a special color is needed when making a picture, which does not require durability, knitting worsted may be used by working with short strands in the needle.

Canvases range in width from 18 to 54 inches, or from 14 to 80 inches for rug canvas. When buying canvas, look for the best quality available. It is important that the mesh be regular, with no weak or tied threads. Choose the canvas with a glossy finish, as the coating adds strength.

NEEDLES: A blunt tapestry needle is always used. Needles range in size from fairly fine to the large rug needles. Sketches at left show actual sizes in relation to the various types of canvas. The needle to use with each yarn should have an eye large enough to accommodate the yarn, but not larger than needed. Chart relates threads and needles to type of work. In embroidery and sewing needles, the largest number indicates the finest needle.

CANVAS	YARN	NEEDLE
<i>Petit Point</i>	Crewel Wool	Tapestry No. 20 to 24
<i>Needlepoint</i>	Tapestry Wool	Tapestry No. 18-19
<i>Gros Point</i>	Tapestry Wool	Tapestry No. 17
<i>Quick Point</i>	Rug Yarn	Large-eyed rug needles

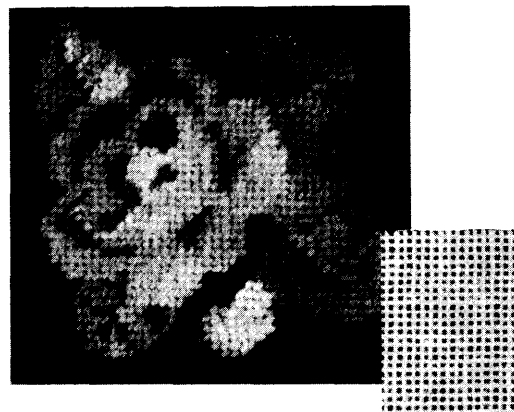
ADAPTING A DESIGN TO A DIFFERENT SIZE

You may have a favorite needlepoint design that you would like to use again in another size. Any design can be enlarged or reduced by using a canvas with a larger or smaller mesh count than that of the original design. To illustrate, a rose motif worked on petit point canvas is shown at upper right, with three actual-size details of variations shown below it.

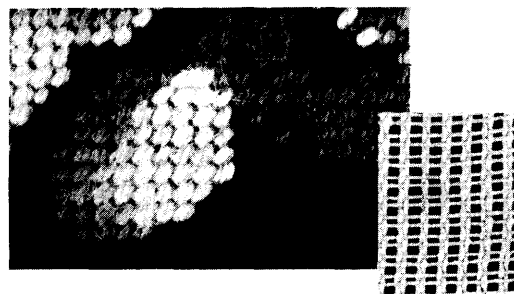
To figure the overall size of your design on the new background, count the number of stitches lengthwise and crosswise on the original. Then count off an equal number of meshes on the new background.

ESTIMATING THE AMOUNT OF YARN: Select the type of yarn best suited to the mesh of your canvas. Work a 1" square and note the amount of yarn used. Figure the number of square inches to be covered by each color in your design, then multiply by the amount used to work the 1" square. This gives you the approximate yardage for each color. To figure the number of skeins needed, divide the yardage by the number of yards in a skein.

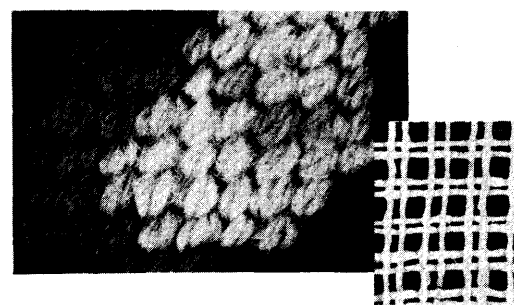
SPLITTING DOUBLE-THREAD CANVAS: Parts of a design on gros point canvas may require more detail than can be obtained with the gros point stitch as it is worked over double threads—for instance, facial or floral details. To accomplish this, the double threads of the canvas may be split and petit point worked in these particular areas. To split the double threads, mark the design area first, then run the pointed end of your needle between the vertical and horizontal threads of the canvas to separate them. Keep the split threads just within the marked area. The petit point stitch is worked over each single split thread, thus making twice as many stitches per inch as in the gros point parts; see stitch detail below. A single strand of crewel wool, or six strands of six-strand embroidery floss, or silk floss may be used on the petit point parts, while tapestry yarn is used for the remainder. A complete design motif can be worked in petit point by splitting the canvas threads, and the entire background done in gros point. The use of a different type of thread for the petit point will also produce highlights.



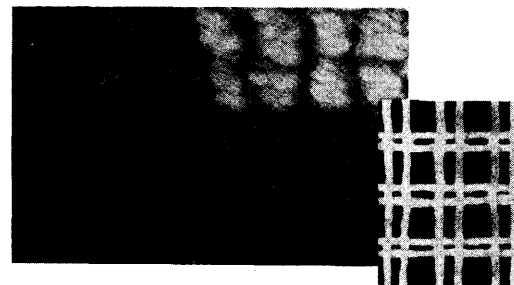
Petit point worked in crewel wool on a 22-to-the-inch single-thread canvas.



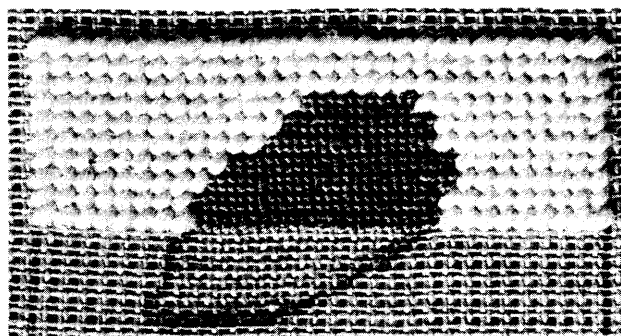
Gros point worked in tapestry yarn on 10-to-the-inch double-thread canvas.



Quick-point with wool rug yarn on a 5-to-the-inch double-thread rug canvas.



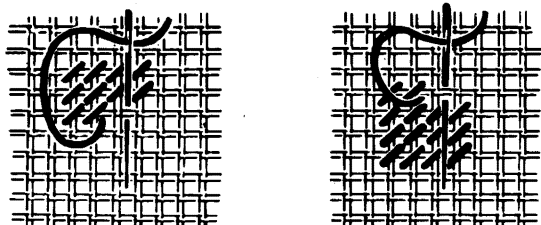
Cross-stitching with rug yarn on 3½-to-the-inch double-thread rug canvas.



SPLIT CANVAS

THREE METHODS FOR WORKING BASIC NEEDLEPOINT STITCH

HALF CROSS-STITCH



Needle is vertical when making stitch.

CONTINENTAL STITCH

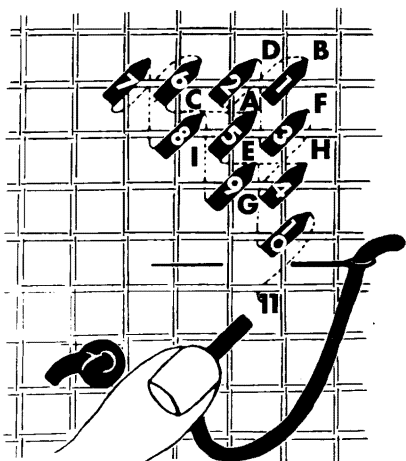
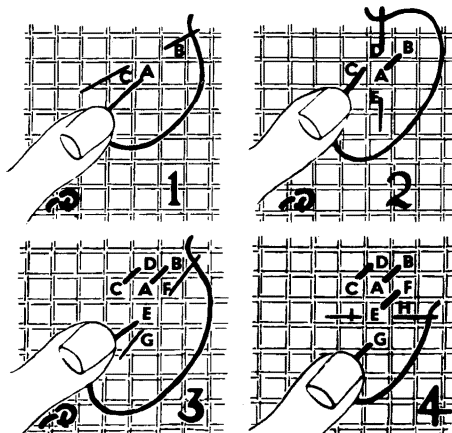


DETAIL 1

DETAIL 2

Detail 1 shows starting new row below finished portion. Detail 2 shows starting a new row above finished portion.

DIAGONAL STITCH



BIG DIAGRAM

HALF CROSS-STITCH Start at upper left corner of canvas. Bring needle to front of canvas at point that will be the bottom of first stitch. The needle is in a vertical position when making stitch (see detail). Always work from left to right; turn work around for return row. Catch yarn ends through finished work on back.

CONTINENTAL STITCH Start design at upper right corner. To begin, hold an inch of yarn in back and work over this end. All other strands may be started and finished by running them through wrong side of finished work. Details 1 and 2 show placement and direction of needle; turn work around for return row. Always work from right to left. Finish design, then fill in background.

DIAGONAL STITCH Begin by tying a knot at end of yarn and putting needle through canvas to back, diagonally down from upper right-hand corner of work. Never turn work; hold it in the same position. Step 1: The knot is on top. Bring needle up at A, down through B and out through C. Step 2: Needle in D, out through E. Step 3: Needle in F, out through G. Step 4: Start next row in at H and out through I.

You are now ready to work from the Big Diagram. Each stitch is drawn on Big Diagram with blunt and pointed ends. Put needle in at pointed end, out at blunt end.

Stitch No. 5 is your next stitch. It extends from space I to A. Complete the stitches to 10 on diagram in numerical order to finish the diagonal row. Stitch No. 11 starts the next row diagonally upward.

After starting row going up, needle is horizontal. Needle slants diagonally to begin new row down, as in Step 1. Going down, needle is always vertical, as in Step 2: and again, when the last stitch is made, the needle slants diagonally to begin next row up, Step 3.

Work as far as knot; cut off. All other strands of yarn may be started and ended by running them through the finished work on the back. Work background to design; then work design. Fill in remaining background.

WHICH METHOD SHOULD BE USED?

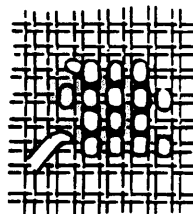
The stitch used in working needlepoint has a great deal to do with the wearing quality of the embroidery. The three most familiar methods are the half cross-stitch, the continental stitch, and the diagonal stitch, all described on opposite page. Each has certain advantages:

The **half cross-stitch** does not cover canvas as well as the continental or diagonal stitch and must be done carefully for good coverage on front; there is practically no yarn on back (see right). It works up quickly, saves yarn, and is practical for pictures or areas that receive little wear.

The **continental stitch** uses more wool than the half cross-stitch; however, it covers the canvas both front and back (see right). As a result, the finished piece is more attractive, with better wearing quality. The slight padding on the back makes it durable and practical for upholstery and pillows.

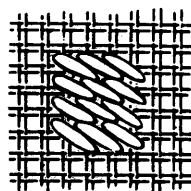
The **diagonal stitch**, contrary to popular belief, does not use more wool than the continental stitch, but the same amount. It covers the front of the canvas well, and, being actually woven into the canvas, forms a durable web to reinforce the back (see right). This method is best for needlepoint that will receive a lot of wear, particularly rugs, chair seats, or any other items to be upholstered.

HALF CROSS-STITCH



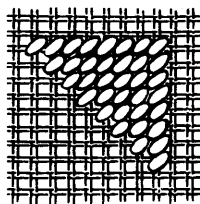
BACK

CONTINENTAL STITCH

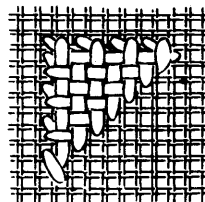


BACK

DIAGONAL STITCH



FRONT



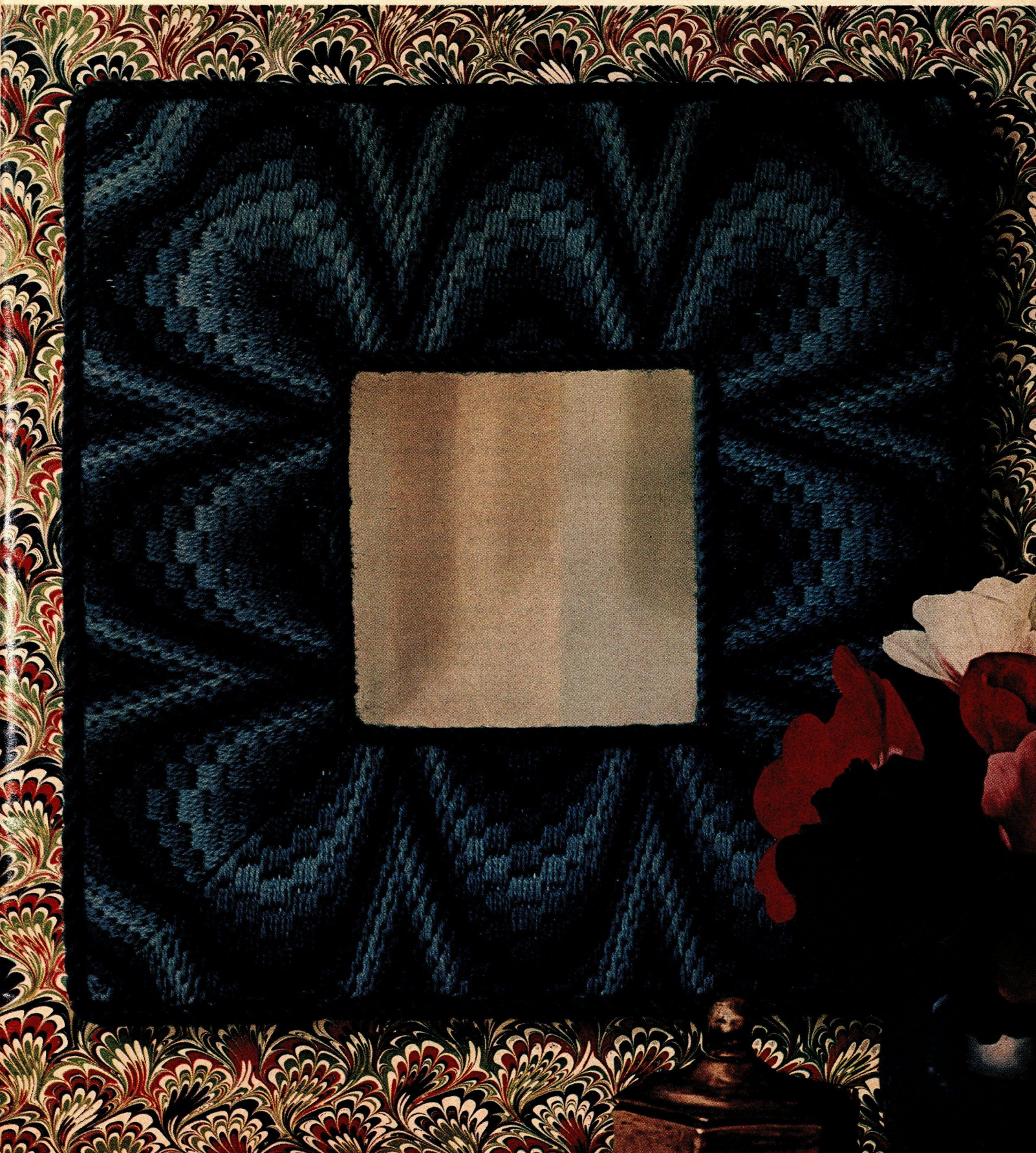
BACK

golden ripples frame a small mirror in a beautiful four-way bargello pattern. Plain needlepoint finishes inner and outer edges and fills corners of design. Work is mounted on folded cardboard for extra dimension. Directions for Gold Mirror Frame are on page 12.



white star flowers centered with red French knots decorate mirror frame. Other novelty stitches are worked into the plain needlepoint background. Size, before framing, is 15" x 19". Designed by Ella Projansky. Red Mirror Frame, page 13.

blue bargello design is repeated on all four sides, joining at corners for a mitered effect. Twisted cords finish inner and outer edges of needlepoint. Framed mirror measures 11½" x 12". Directions for Blue Mirror Frame are on page 11.





slip-cover a lamp base with needlepoint! Blue scroll design is easily adapted to any size. The five-color paisley pattern can be adjusted by widening the background. Both are worked on 10-mesh-to-the-inch canvas with tapestry yarn. Directions and patterns are on the opposite page.

LAMP BASES

shown on page 10

EQUIPMENT: Masking tape. Tape measure. Tapestry and sewing needles. Scissors. Pencil. **To Block:** Thumbtacks. Soft wooden surface. Brown wrapping paper. Square.

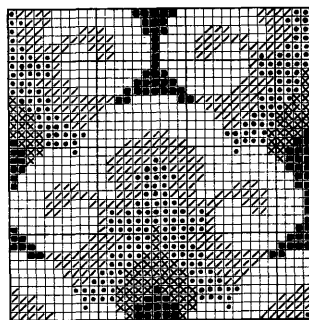
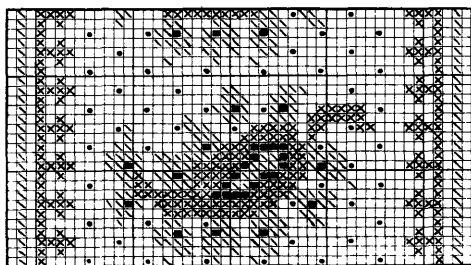
MATERIALS: Needlepoint canvas, 10-mesh-to-the-inch (large enough to fit around lamp base plus 2½" margin all around). Amounts of yarn will depend upon size of piece. For Paisley Design: Paragon 3-Ply Persian Yarn: 5 skeins brown #121; 2 skeins blue #251; 3 skeins apricot #135; 1 skein bright orange #706; 1 skein pale orange #137. For Scroll Design: D.M.C Laine Tapisserie: 7 skeins pale turquoise #7599; 5 skeins bright turquoise #7807; 5 skeins light blue #7798; 2 skeins deep blue #7797; 3 skeins navy blue #7307. Sewing thread. Lamp bases: Baxwood Crafters Large Drum #7M and Small Drum #7S.

DIRECTIONS: Read directions on page 28 for working needlepoint. Mark off outline of design on canvas. If using lamps shown, outline for paisley design (yellow lamp) is 4⅝" x 12¼"; for scroll design (blue lamp) outline is 6¼" x 16½". If using other lamps, measure depth and circumference for design size.

Hold canvas with selvage edges at sides and work needlepoint in either diagonal or continental stitch (see directions on page 6). Follow charts for designs; each square of chart represents one needlepoint stitch. Repeat designs for length and width of marked area of canvas.

Block finished canvas following directions on page 29. Cut canvas margins to 1"; turn under and sew to back of needlepoint. If desired, make twisted cord, using one color of yarn to go around top and bottom edges (see page 52). Tack cord to edges. Wrap needlepoint in place around lamp base; with sewing thread, whip edges neatly together at back of lamp base with matching color sewing thread.

- ☐ BROWN
- ☒ APRICOT
- ☒ BLUE
- ☒ BRT. ORANGE
- ☒ PALE ORANGE



- ☐ PALE TURQUOISE
- ☒ DEEP BLUE
- ☒ BRT. TURQUOISE
- ☒ NAVY BLUE
- ☒ LT. BLUE

BLUE MIRROR FRAME

shown on page 9

SIZE: Approx. 11½" x 12".

EQUIPMENT: Scissors. Ruler. Pencil. Masking tape. Tapestry needle. Straight pins. **For Blocking:** Soft wooden surface. Brown wrapping paper. Square. Rustproof thumbtacks. **For Frame:** Utility knife. Staple gun.

MATERIALS: Mono needlepoint canvas, 12 mesh-to-the-inch, 18¼" x 18¾". Paternayan Persian yarn: pale blue #754, 14 yards; light blue #752, 28 yards; medium blue #742, 34 yards, plus about 29 yards for twisted cords; dark blue #740, 54 yards. Mirror, about 4½" x 4¾" (see Note below). Corrugated cardboard or ½" plywood. Sobo glue. Staples for staple gun.

DIRECTIONS: Read directions on page 28 for working needlepoint. At center of canvas, mark 4½" x 4¾" rectangle; since the mirror will be glued over it, this area will remain blank. (This size is approximate since needlepoint canvas may vary slightly in the number of meshes per inch vertically and horizontally.)

Follow chart and color key to work bargello design. The horizontal graph lines of the chart represent the horizontal threads of the canvas, and the vertical lines represent the vertical threads. Work chart as shown (chart gives one half of one side [top] and shows how to miter corners). Work

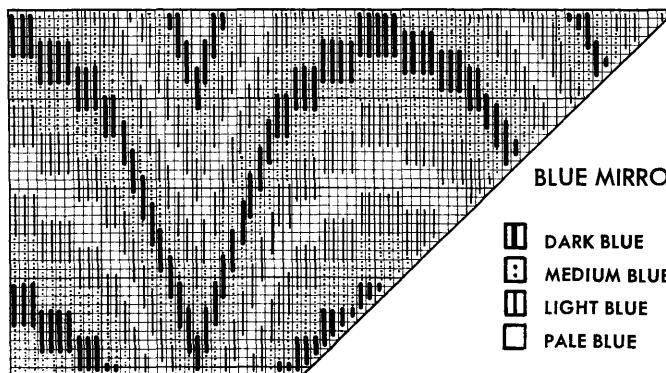
stitches so top of chart starts on marked rectangle. Using full 3-ply strand throughout, work over five threads except around edges as shown. Work one row of one color from right to left. Work top of stitches of succeeding rows in same mesh as bottom stitches of preceding rows. Complete the second half of this side in reverse, omitting the starred row (there are five stitches at center). Turn canvas and work the three remaining sides the same as the first, with mitered corners of adjacent sides meeting in same mesh.

Split the dark blue yarn and use 2-ply strand to work two rows of plain needlepoint (see page 6) all around outside of bargello. Mark off a ½" square in each corner next to needlepoint. Work an additional ½" plain needlepoint on all sides, leaving marked squares blank (this reduces bulk and makes folding easier). **Note:** If mirror in size required is unavailable, use slightly smaller mirror and work a few rows of plain needlepoint around inside rectangle to compensate. Block needlepoint as directed on page 29.

Cut plywood exact size of outside of bargello portion. If using cardboard, cut a few pieces this size so that when they are glued together in layers, they measure ½" thick. Stretch needlepoint over wood or cardboard; tape canvas margins temporarily to back. Staple two opposite sides to board near last row of needlepoint. Remove tape; trim excess canvas. Repeat with two remaining sides. Coat blank canvas rectangle with glue; place mirror on top. Weight down with books or other heavy object until dry.

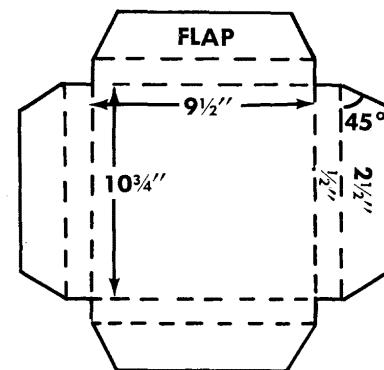
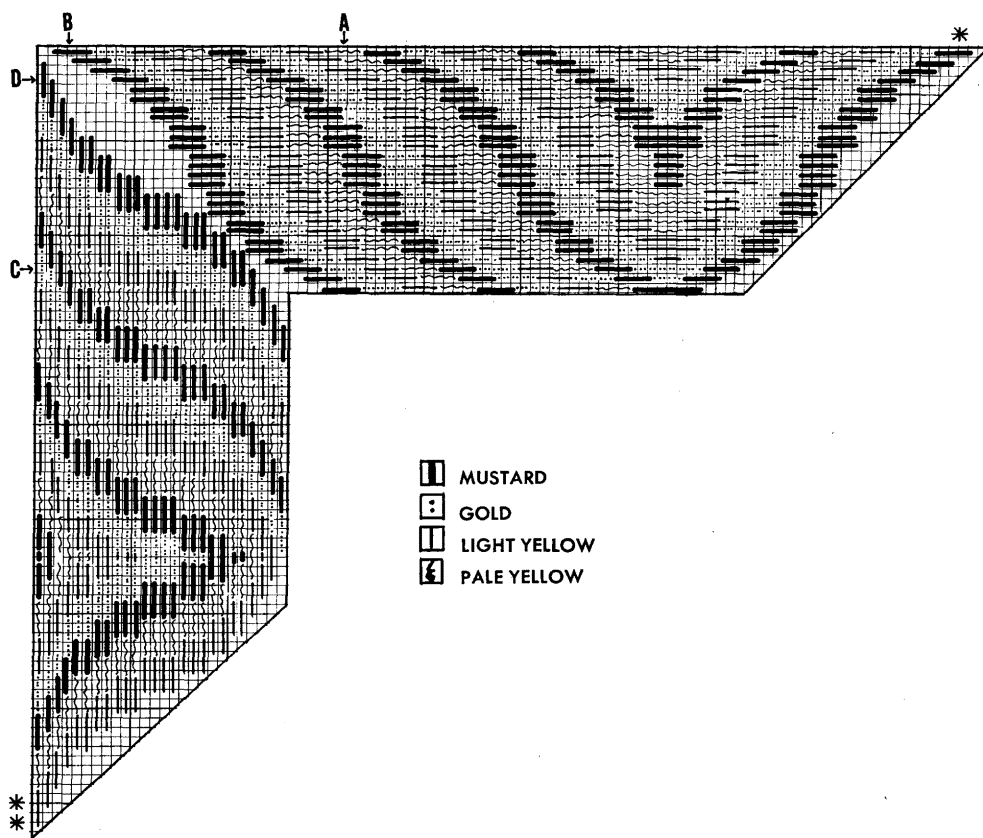
Using five strands of yarn, make two twisted cords of the medium blue yarn — one for mirror edge and one to go around edge of frame (see directions on page 52). Glue cords around the appropriate edges, using pins to hold in place until dry; overlap the ends of cord slightly.

Finish the back by gluing or taping a piece of thin cardboard to cover the cut canvas edges.



BLUE MIRROR FRAME

- ☐ DARK BLUE
- ☒ MEDIUM BLUE
- ☐ LIGHT BLUE
- ☐ PALE BLUE



CUTTING DIAGRAM FOR FRAME

GOLD MIRROR FRAME

shown on page 8

SIZE: Approx. 9 3/4" x 11".

EQUIPMENT: Masking tape. Ruler. Scissors. Pencil. Tapestry needle. Straight pins. **For Blocking:** Soft wooden surface. Brown wrapping paper. Pencil. Square. Rustproof thumbtacks. **For Frame:** Utility knife. Triangle with 45° angle. Staple gun.

MATERIALS: Mono needlepoint canvas, 12 mesh-to-the-inch, 17" x 18". Paternayan Persian yarn: pale yellow #467, 10 yards; light yellow #457, 10 1/2 yards; gold #447, 12 yards; mustard #427, 12 1/2 yards; brown #110, 92 yards; blue #318, 3 1/2 yards plus 5 1/2 yards for twisted cord. Stiff illustration board. Sobo glue. Mirror 4 3/4" x 5 3/4" (see note below). Staples for staple gun.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark a 4 3/4" x 6 1/4" rectangle at center of canvas. (This size is approximate, since needlepoint canvas may vary slightly in the number of meshes per inch vertically and horizontally.) Follow chart and color key for two sides and corner of frame. The rectangle you have marked at center of canvas is the guideline for inner edge of bargello portion of frame. The horizontal graph lines on the chart represent the horizontal threads of canvas, and the vertical lines represent vertical threads. Using full 3-ply strand, work bargello stitches vertically over

4 threads (stitch length is modified at center of sides to maintain pattern). Work succeeding rows below with the top of the stitches in the same mesh as bottom of previous row.

Turn chart so letters D and B are in upper right corner. Work row B (mustard) from left to right to establish position and pattern. Continue working chart downward to starred row. Then work the eight rows from A to B as in first half (in reverse to keep the pattern). Turn canvas and chart to work other side (D and B are at upper left). Work side as shown in chart, up to double starred row. Then work the six rows from C to D as for A to B above. Work remaining two sides in same manner. Blank squares on chart indicate plain needlepoint to be filled in after completing bargello. Split the yarn, and use only 2-ply strand for all plain needlepoint areas. With brown, fill in the corners and the two rows which form the inner border. (Note: If mirror in size needed is unavailable, use slightly smaller mirror and work a few more rows of plain needlepoint around inside rectangle to compensate; or, cut down a larger mirror with glass cutter.)

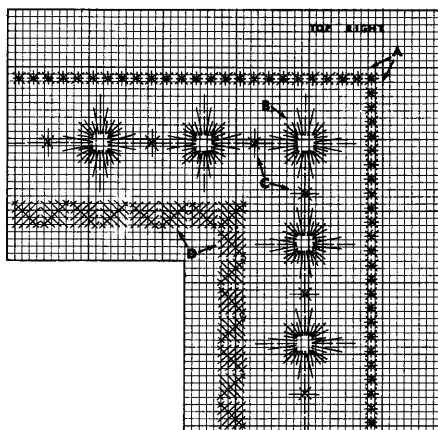
Work plain needlepoint (page 6) around outside edges as follows: Work two rows brown all around, then one row blue, and one row brown all around. Mark off a 1" square in each corner at edge of needlepoint. Still using brown, work an additional 1" plain needlepoint on all sides, leaving the corner squares blank. (This reduces

bulk when folding needlepoint onto frame.) When finished, block needlepoint as directed on page 29.

To make frame, cut corrugated cardboard as shown in diagram. The dimensions of the rectangle (9 1/2" x 10 3/4") should correspond to the dimensions of the needlepoint marked by the row of blue; if they do not, alter size of cardboard accordingly. Use the triangle to get the 45° angle of flaps. Cut out on solid lines of diagram. Using straight edge and utility knife, score on dash lines. Bend frame area around center upward. Fold flaps down and under so angled corners meet. This forms beveled frame, 1/2" deep at outside. Glue flaps in this position; let dry thoroughly. Stretch needlepoint over frame, pinning blank center rectangle to recessed center of frame temporarily. Tape canvas margins to back of frame. Staple two opposite sides to back of cardboard, near last row of needlepoint. Remove tape from these two sides; trim excess canvas. Repeat with two remaining sides. Coat blank canvas rectangle with glue; place mirror on top. Weight down with books or other heavy object until dry.

Following twisted-cord directions on page 52 and using three strands of blue yarn, make cord to go around mirror edge. Glue cord around mirror, concealing any canvas which may be visible. Use pins to hold in place until dry, and overlap the ends slightly.

Finish the back by gluing or taping a piece of thin cardboard to cover the cut canvas edges.



A—SMYRNA CROSS
B—STAR FLOWER STITCH
C—THREE STITCH CROSS VARIATION
D—CROSSED SCOTCH STITCH VARIATION

RED MIRROR FRAME

shown on page 8

SIZE: 15" x 19" unframed.

EQUIPMENT: Masking tape. Tapestry needle. Scissors. Ruler. **For Blocking:** Rustproof thumbtacks. Soft wooden surface. Square. Brown wrapping paper. Pencil. **For Framing:** Staple gun.

MATERIALS: Needlepoint canvas 10-mesh-to-the-inch, 19" x 23". Pater-nayan Persian yarn (2 ply, 3 strands): bright red #R 50, 4½ ounces; dark red # R 10, about 9 yards; off-white # 496, about 25 yards (sold in 30" strands). Wood-framed mirror exactly 9" x 12" (outside measurements). Picture frame to match mirror frame in color and style, rabbit size 15" x 19". Heavy and lightweight cardboard for mounting and finishing. Staples. **(Note:** If frames in these exact sizes are unavailable, get mirror frame slightly smaller and picture frame with slightly larger rabbit; adjust needlepoint by adding the required number of rows of needlepoint at center and outside edges.)

DIRECTIONS: Read directions for working needlepoint on page 28. With pencil, mark a 15" x 19" rectangle on canvas, leaving equal margins all around. Then mark a 9" x 12½" rectangle in exact center of first. Refer to stitch details on this page for working the novelty stitches. Chart shows placement of stitches at corners; horizontal lines represent horizontal threads of canvas, and vertical lines

continued on page 64

CROSSED SCOTCH STITCH VARIATION Starting in the upper left corner, work diagonal stitches from left to right over first one mesh, then two, then three, then four, then three, then two, then one mesh. Cross these stitches with a diagonal stitch in opposite direction, going into open meshes at corners. Repeat for next stitch, working in same spaces as previous stitch, but start in lower left corner, and make the diagonal stitches in the opposite direction.

THREE-STITCH CROSS VARIATION Make a horizontal stitch over four meshes where center of cross will be. Bring needle out at lower left, and make a diagonal stitch to the right over two meshes. Make second half of cross in opposite direction over two meshes. **SMYRNA CROSS** Starting at lower left, make a diagonal stitch to the right over two meshes. Then make a diagonal stitch to the left over two meshes, forming an X. Make a vertical stitch over two meshes, and then a horizontal stitch over two meshes.

BACKSTITCH Bring yarn up to front of canvas. Insert needle one mesh to right, and bring up two meshes to the left. Working from right to left, continue in this manner, making stitches touch so they form one continuous line.

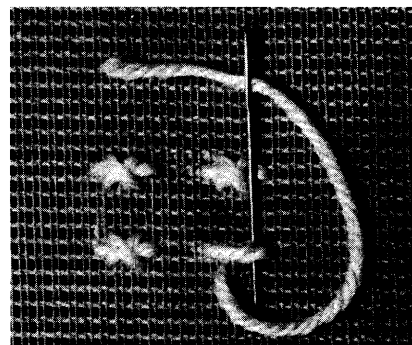
FRENCH KNOTS Bring yarn up to front of canvas. Hold needle with right hand; with left hand, wrap the yarn over and around the needle (the number of times yarn is wrapped determines the size of knot). Pull the yarn fairly taut on the needle and insert needle in same mesh; pull yarn through to tighten knot.

STAR FLOWER STITCH Leave center mesh unworked until later, for French knots. Begin stitches in the eight meshes which form a square around center mesh. Each of the four long points consists of four stitches. Take three stitches at base of point, starting in center mesh on one side of square: one vertical straight stitch over three meshes and a slightly diagonal stitch one mesh over at each side and four meshes up; make fourth (straight) stitch starting in same mesh as center stitch, over three meshes. Make a long point at each side of center mesh.

For short points, work five stitches starting in mesh between long points, over two meshes each, forming a square corner. Make one square corner between each long point.



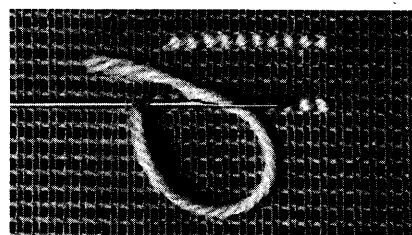
CROSSED SCOTCH STITCH
VARIATION



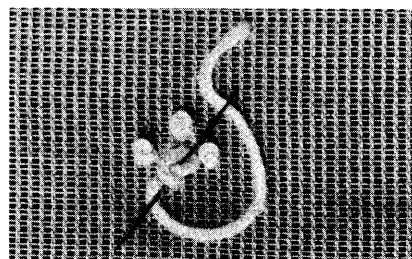
THREE STITCH CROSS
VARIATION



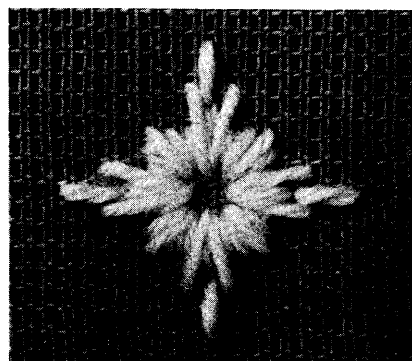
SMYRNA CROSS



BACKSTITCH



FRENCH KNOTS



STAR FLOWER STITCH

MADONNA ICON

shown on opposite page

SIZE: 16" x 23¾".

EQUIPMENT: White paper for pattern. Pencil. Masking tape. Tapestry needle. Black felt-tipped marker. Fine, pointed paintbrush. **For blocking:** Thumbtacks. Soft wooden surface. Brown wrapping paper. Ruler. Square.

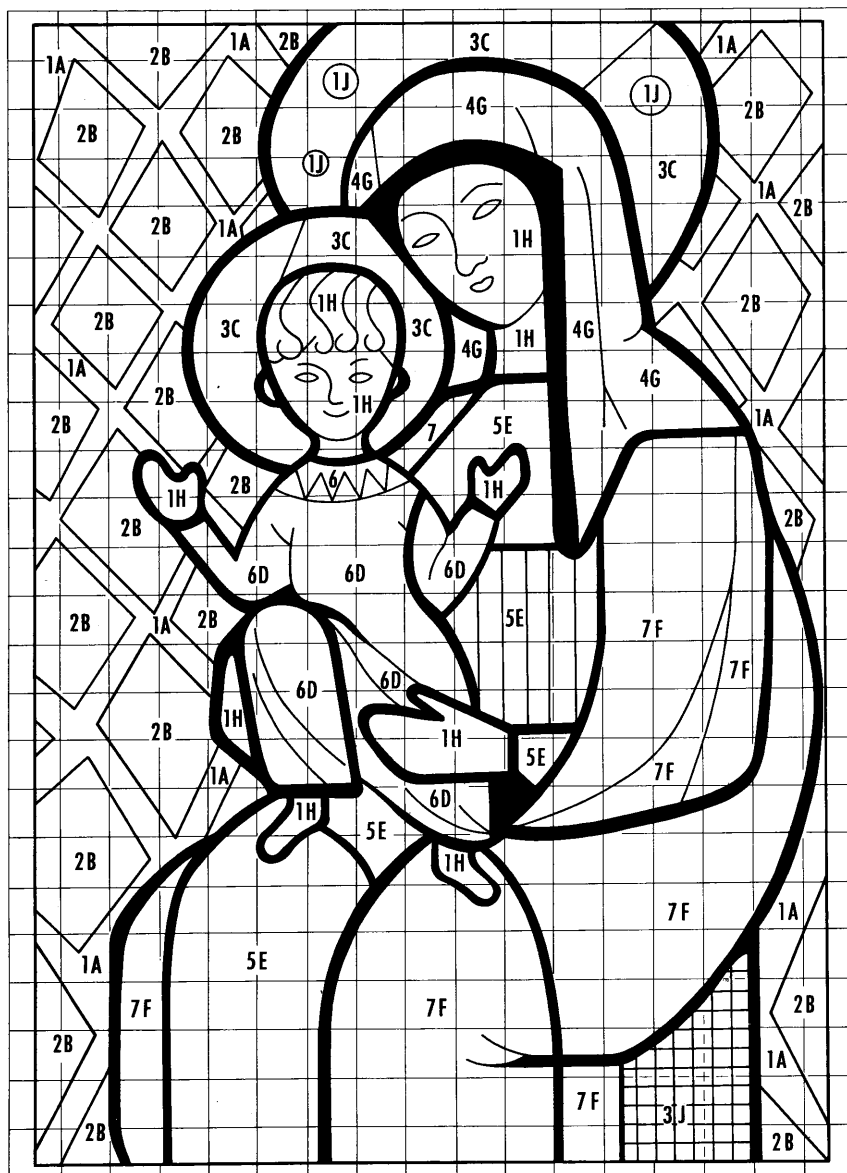
MATERIALS: Needlepoint canvas, white mono (single mesh) 10-mesh-to-the inch, 21" x 28¾". D.M.C Laine Tapisserie (tapestry yarn) 8-yard skeins: black, 10 skeins; white, 3 skeins; #7828 pale blue, 12 skeins; #7798 medium blue, 3 skeins; #7400 pale gray-green, 7 skeins; #7243 purple, 9 skeins; #7853 pink, 3 skeins; #7437 orange, 2 skeins; #7725 yellow, 4 skeins; #7474 gold, 4 skeins. Straight pins. Heavy mounting board 16" x 23¾". Black acrylic paint.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Enlarge pattern, right, by copying on paper ruled in 1" squares. Go over design outline with black marker. This is important because the lines must be dark so they will show through clearly when you trace the design onto the canvas.

With pencil mark outline of picture (16" x 23¾") on canvas, allowing 2½" margin all around. Tape canvas on top of pattern, matching outlines. Using black acrylic paint and fine paintbrush, carefully trace the design onto the canvas. Let dry. Do not start to do the stitching until you are sure canvas is completely dry.

Following pattern and illustration on opposite page, work all thick black areas with black yarn in plain needlepoint stitch, using continental method (see page 6). Carefully work features and drape lines of clothing (indicated by fine lines), in black in plain needlepoint, keeping them to a single line of stitches. Hair lines of child are black; hair is orange or color desired; faces, hands and feet are pink needlepoint stitch. Work remaining areas in continental stitch and novelty stitches using colors indicated on pattern; see stitch and color keys on this page. Work each area, filling in as required with shorter stitches or a few needlepoint stitches, to cover canvas. The novelty stitches and directions are on pages 60-64.

When picture is completed, block and mount according to instructions on page 29. Frame picture with a narrow wooden frame 1¾" deep as shown, or as desired.



STITCH KEY

- 1—CONTINENTAL STITCH
- 2—MOSAIC STITCH
- 3—STAR STITCH
- 4—KNOTTED STITCH
- 5—WIDE GOBELIN STITCH
- 6—BRICK STITCH
- 7—HUNGARIAN STITCH

COLOR KEY

- A—GRAY-GREEN
- B—PALE BLUE
- C—YELLOW
- D—GOLD
- E—MEDIUM BLUE
- F—PURPLE
- G—WHITE
- H—PINK
- J—ORANGE

Madonna and child, portrayed in needlepoint, are posed in the tradition of old icons. Outline-and-fill-in method is easy and fun; no need to count stitches! Outlines are traced on canvas with black paint, then worked in needlepoint stitch. Areas within are worked in a variety of novelty stitches for a richly textured effect. Directions are at left.

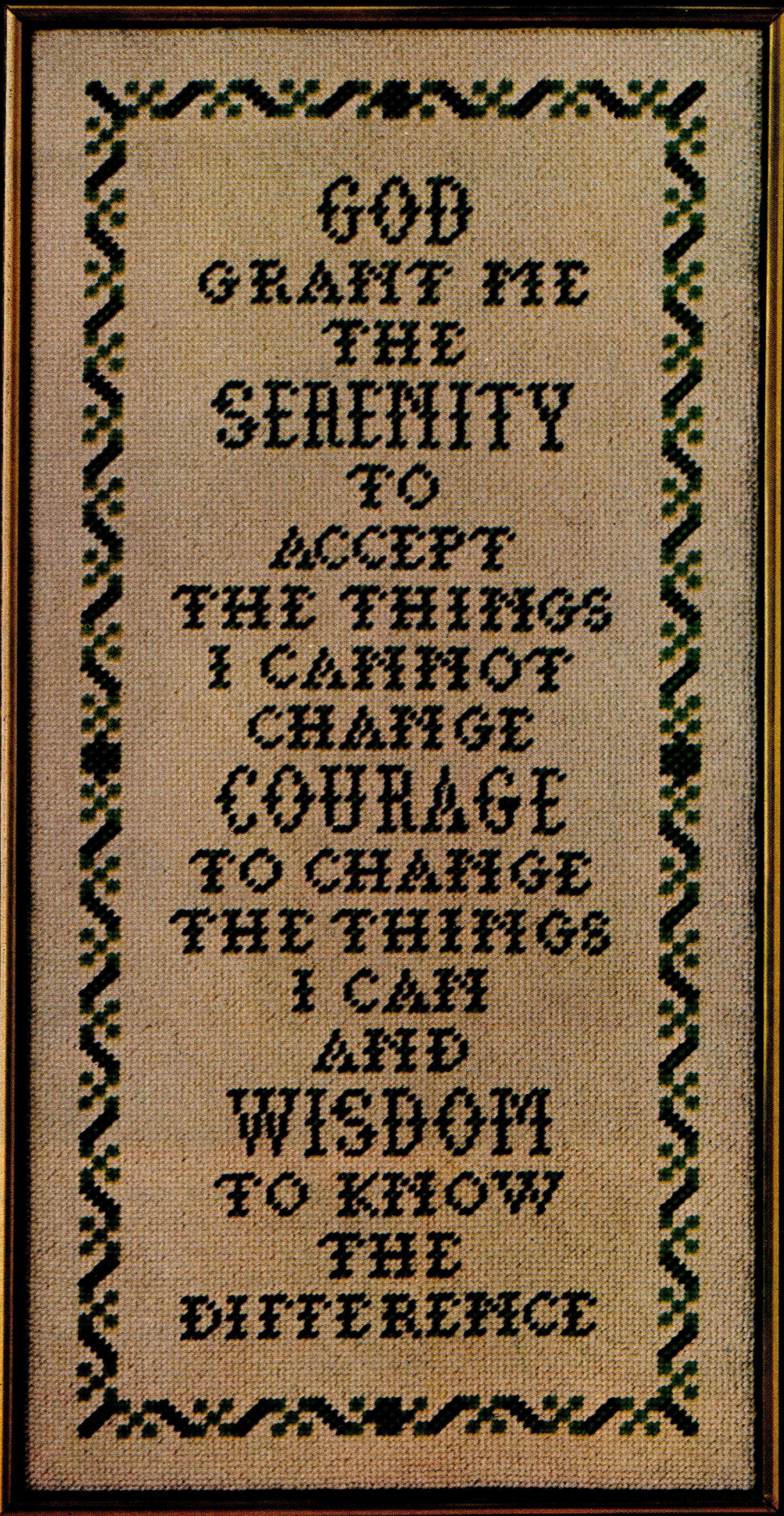




"memory" motto might have been cross-stitched on an old-time sampler! Work our motto in needlepoint, or choose one of your own. Our directions include an entire alphabet in this script; border chart is easily adjusted. Size, unframed, is about 13½" x 15¼". Directions for Memory Sampler are on page 20.



alphabet design, though reminiscent of traditional samplers, is worked in rich, contemporary colors. The two alphabets are enlivened with fruit motifs — between the lines and bordering all around. Worked entirely in needlepoint stitch on 10-mesh-to-the-inch canvas. Size: 17" x 19". Directions, with chart, on page 21.



A rectangular cross-stitch piece mounted on a dark background. The piece features a decorative border made of a repeating geometric pattern in dark green and black threads. Inside the border, the text is stitched in a dark green thread on a light-colored fabric background. The text is arranged in a centered, vertical column and reads:

GOD
GRANT ME
THE
SERENITY
TO
ACCEPT
THE THINGS
I CANNOT
CHANGE
COURAGE
TO CHANGE
THE THINGS
I CAN
AND
WISDOM
TO KNOW
THE
DIFFERENCE

- ☐ WHITE
☒ BRIGHT GREEN
☒ BRIGHT BLUE

inspirational prayer in needlepoint has the nostalgic effect of a cross-stitch sampler. Lettering and border are both worked in bright shades of blue and green. Chart and directions are on this page.

PRAYER SAMPLER

shown on opposite page

SIZE: 12" x 24".

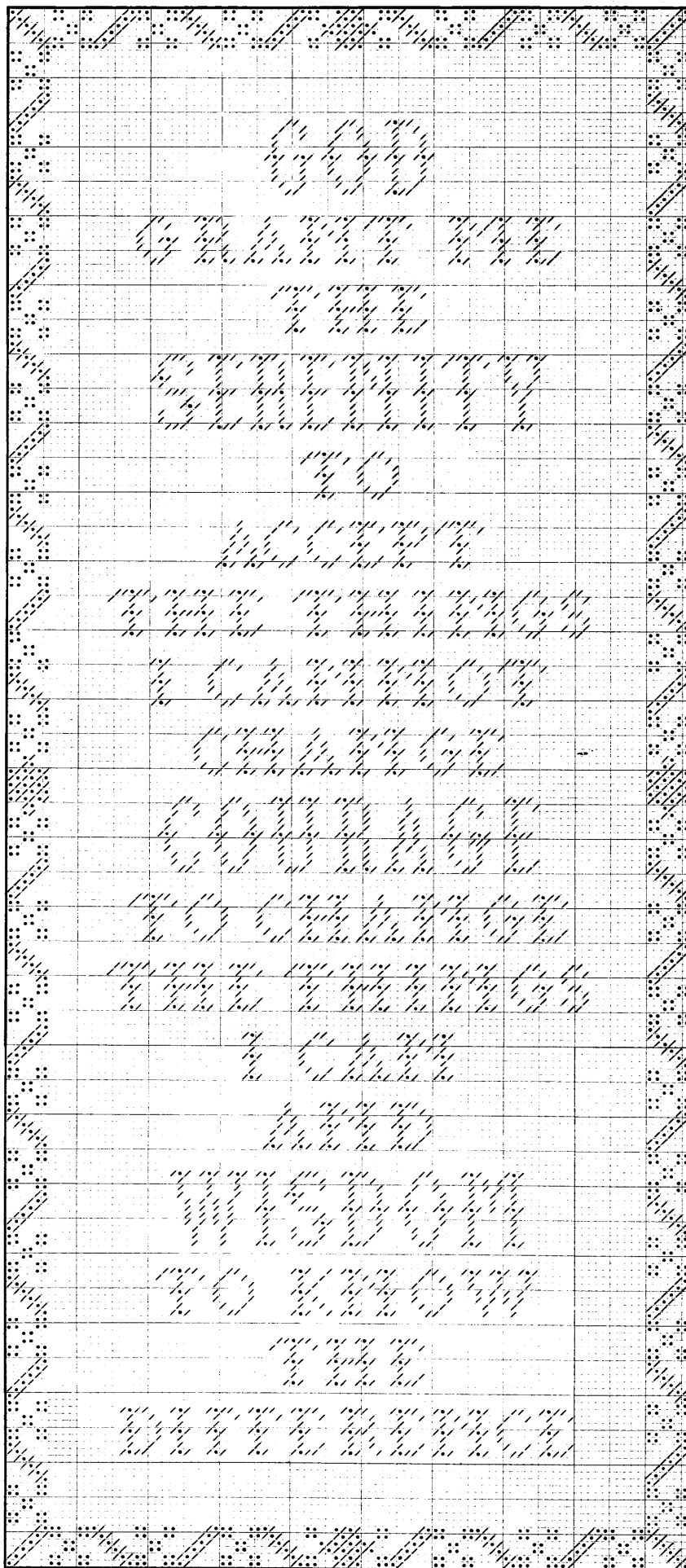
EQUIPMENT: Masking tape. Pencil. Scissors. Ruler. Tapestry needle.
For Blocking: Soft wooden surface. Brown wrapping paper. Rustproof thumbtacks. Ruler. Square.

MATERIALS: Needlepoint canvas, 10-mesh-to-the-inch, 17" x 31". D.M.C Laine Tapisserie (tapestry yarn) 8-yard skeins: 37 skeins white; 5 skeins #7342 bright green; 3 skeins #7317 bright blue. Heavy mounting cardboard 12" x 24". Straight pins.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark 12" x 24" rectangle on canvas, leaving 1½" margin all around.

Use either continental stitch or diagonal stitch (see page 6), with one strand in needle. Start at top right corner, work nine rows across in white yarn, then work 9 white stitches in from right and begin border design. Follow chart and color key for design; each square of chart is one stitch on canvas. Work border, then work background to letters. Work letters and fill in white background as you go.

Block and mount according to directions on page 29. Frame as desired.



MEMORY SAMPLER

shown on page 16

SIZE: 13 $\frac{3}{8}$ " x 15 $\frac{1}{4}$ ".

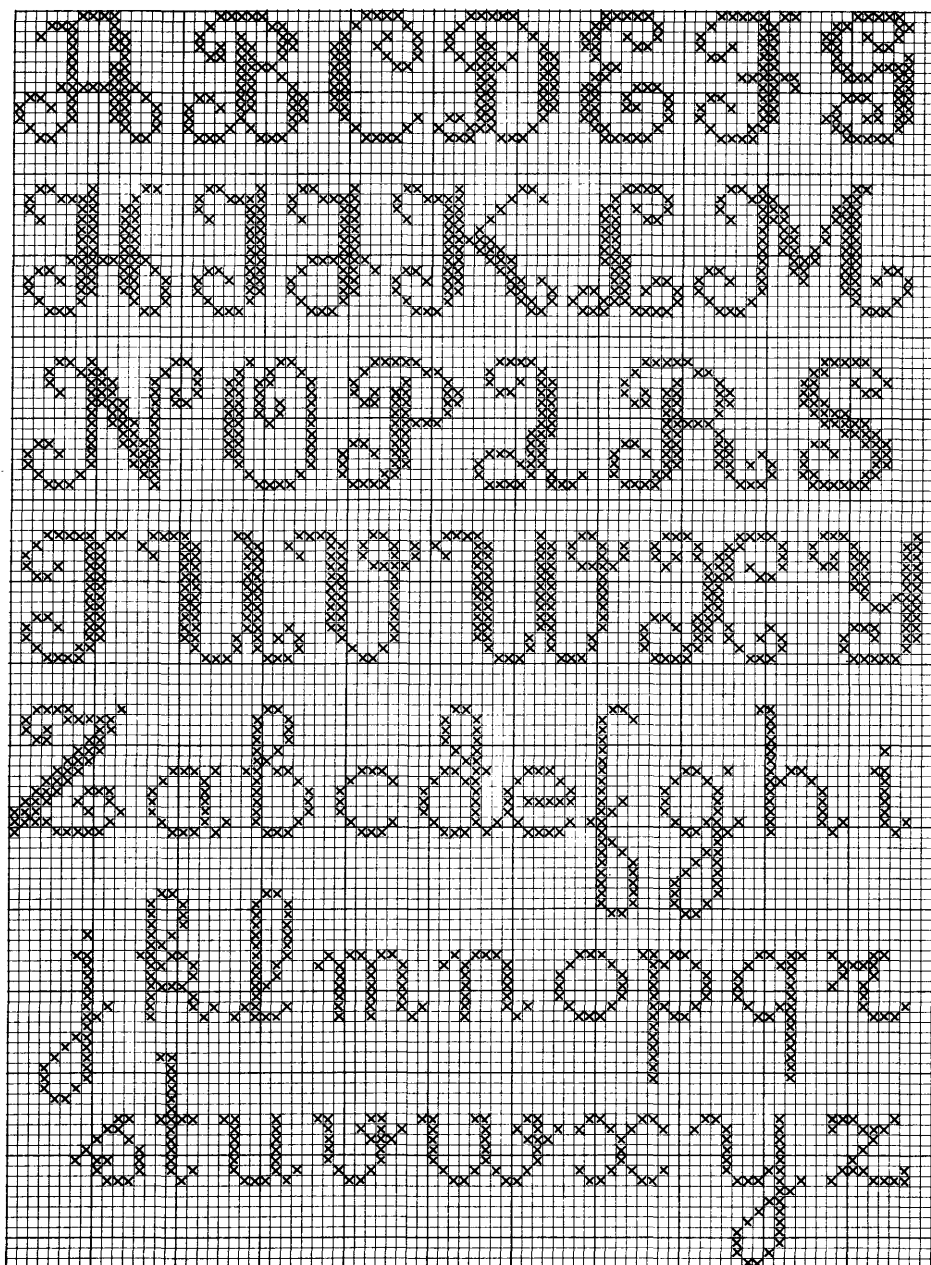
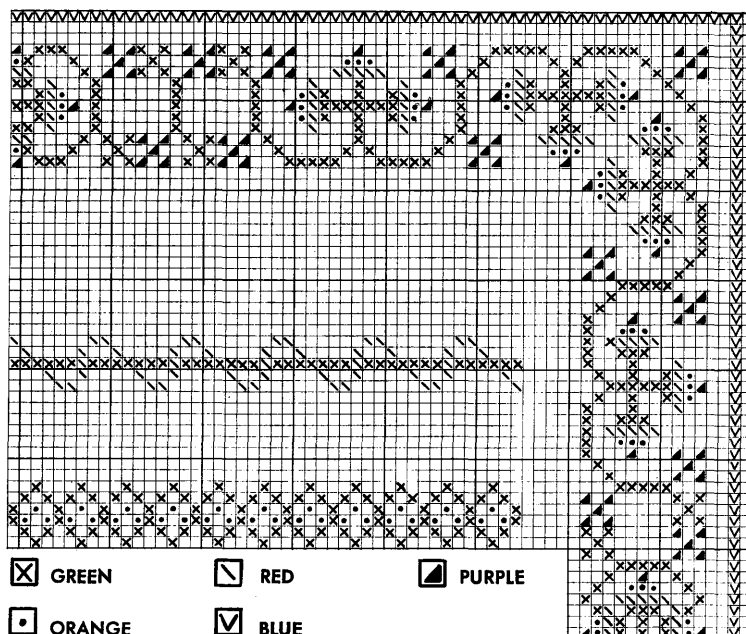
EQUIPMENT: Scissors. Ruler. Pencil. Masking tape. Tapestry needle. Straight pins. **For Blocking:** Soft wooden surface. Brown wrapping paper. Square. Rustproof thumbtacks. Graph paper.

MATERIALS: D.M.C Laine Tapisserie (tapestry wool): ecru or ivory, 28 skeins; blue #7314, 3 skeins; green #7344, 4 skeins; purple #7245, 2 skeins; red, #7107, 1 skein; coral #7106, 1 skein. D.M.C needlepoint canvas 10-mesh-to-the-inch, 17 $\frac{1}{2}$ " x 19 $\frac{1}{4}$ ". Heavy cardboard 13 $\frac{3}{8}$ " x 15 $\frac{1}{4}$ ". Straight pins. Picture frame. Small nails.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Starting in upper right-hand corner 2" down and 2" in, work 10 rows of needlepoint background in ivory to measure 15 $\frac{1}{4}$ " across. On next row at right, work 10 stitches in, then follow border chart halfway across top; repeat in reverse to left side. Work border down side to halfway point, following chart; repeat chart in reverse to bottom, omitting last stitch on chart, which is center stitch. Make rest of border to match.

On graph paper, mark outline of area within border; each mesh of canvas is one square on graph. Using the upper and lower-case alphabets on this page, make a chart for lettering, using motto in sampler shown on page 16 or one of your own choosing. Include horizontal motifs given in border chart between lines on your chart. Following your chart, work lettering in blue yarn; follow color chart for horizontal motifs. Fill in remainder of background, making 10 rows of needlepoint all around blue line of border.

Block and mount sampler, following directions on page 29. Frame as desired.



ALPHABET SAMPLER

shown on page 17

SIZE: 17" x 19".

EQUIPMENT: Masking tape. Ruler. Pencil. Scissors. Tapestry needle. **For Blocking:** Soft wooden surface. Brown wrapping paper. Square.

MATERIALS: Needlepoint canvas 10-mesh-to-the-inch, 22" x 24". D.M.C

Laine Tapisserie (tapestry wool): gray-blue #7294, 35 skeins; bright green #7342, 4 skeins; orange #7437, 4 skeins; watermelon #7106, 2 skeins; fuchsia #7155, 2 skeins; light yellow #7433, 1 skein; gold #7473, 1 skein. Plywood, 1/4" thick, 17" x 19", for mounting.

DIRECTIONS: Read directions on

page 28 for working a needlepoint piece. Mark outline of sampler 17" x 19" on canvas with pencil, allowing 2 1/2" margin all around. Use either continental or diagonal stitch (see page 6), with one strand of tapestry yarn in needle. Following chart, work design; fill in background as you go.

Block and mount according to directions on page 29. Frame as desired.

■ FUCHSIA

☒ ORANGE

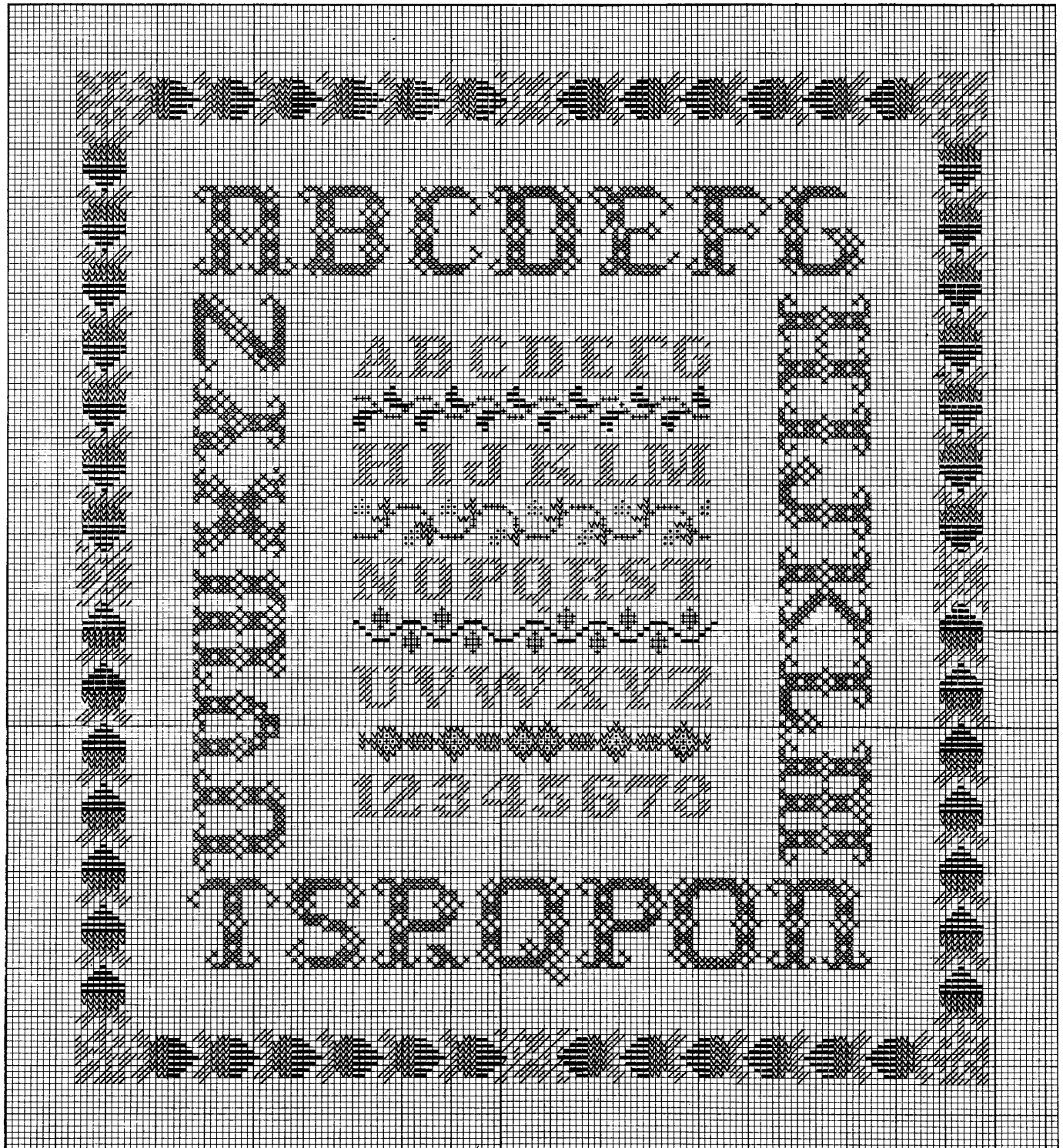
⊕ GOLD

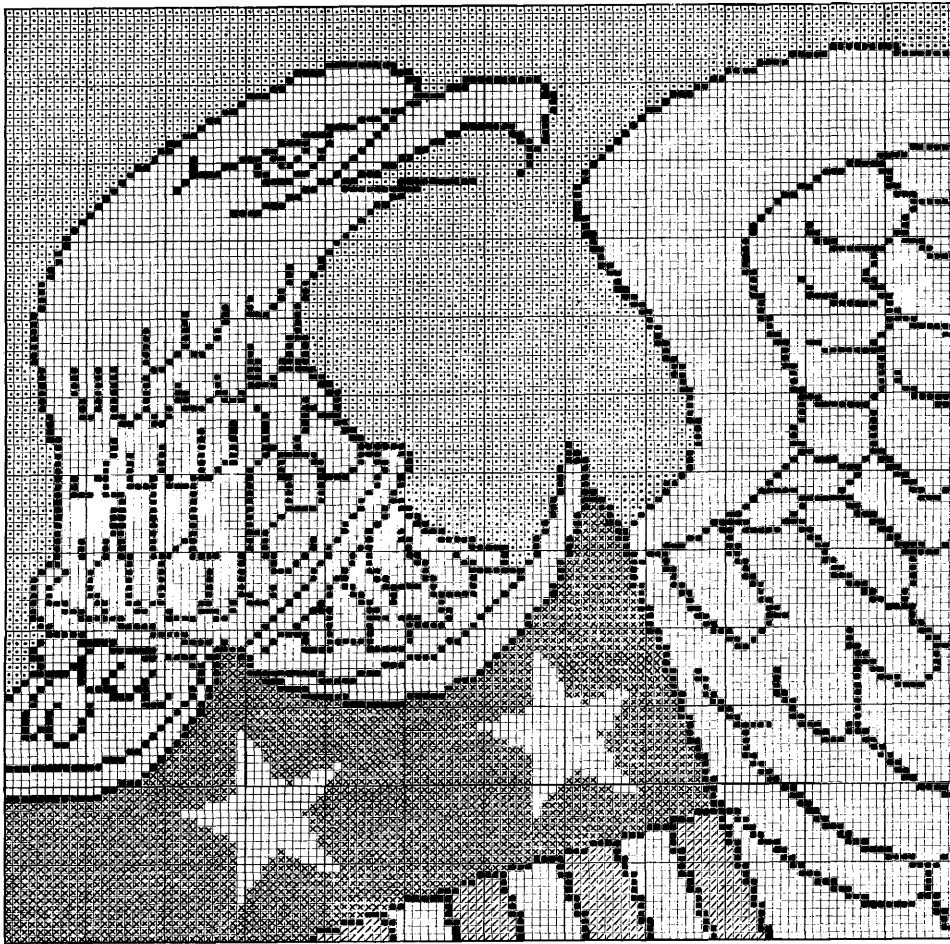
☑ WATERMELON

☑ GREEN

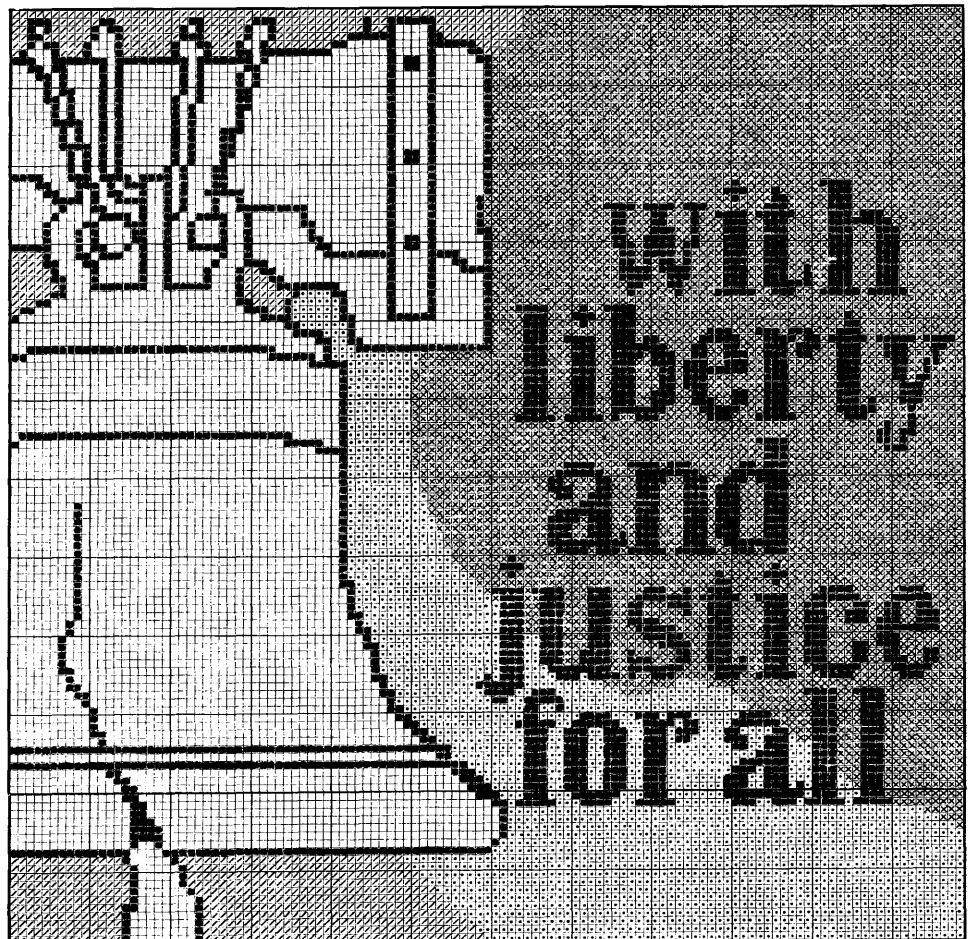
□ BLUE

◻ YELLOW





- | | |
|---|---|
| ☐ WHITE | ☒ BLUE |
| ☐ GOLD | ☒ BLACK |
| ☒ RED | |





eagle and liberty bell make noble subjects for a pair of pop-art hangings. To work in quick point on rug canvas with heavy synthetic yarn. The pictures, about 32" square, are set off with wooden frames made shiny with aluminum foil. Directions at right, charts on opposite page.

EAGLE AND LIBERTY BELL

SIZE: 32" square.

EQUIPMENT: Large-eyed rug needle. Scissors. Ruler. Masking tape. Soft pencil. **For Blocking:** Soft wooden surface. Brown wrapping paper. Rust-proof thumbtacks. Square. **For Framing:** Hammer. Saw.

MATERIALS: Bernat rug canvas 4-mesh-to-the-inch, 1 yard for each. **For Eagle:** Bernat Quickspun yarn: 7 skeins White #2742; 1 skein Scarlet #2733; 2 skeins Royal Blue #2764; 3 skeins Empire Gold #2708; 2 skeins Black #2794. **For Liberty Bell:** Bernat Quickspun yarn: 4 skeins White #2742; 1 skein Scarlet #2733; 3 skeins Royal Blue #2764; 3 skeins Empire Gold #2708; 4 skeins Black #2794. **For Framing:** Heavy mounting cardboard, 31" square for each. Large straight pins. Wood picture frame molding, $\frac{5}{8}$ " wide, 1" deep, 11 feet for each. Finishing nails. Aluminum foil. Spray adhesive.

DIRECTIONS: Read directions for working a needlepoint piece on page 28. Mark outline of picture 32" square, allowing 2" margin all around. Work needlepoint in either continental or diagonal stitch (see page 6), with one strand of yarn in needle. Start needlepoint by working all black outlines and areas, then fill in other colors. Follow charts and color key; each square of chart represents one stitch.

Block and mount according to instructions on page 29.

Framing: Cut molding into four strips to fit each side with mitered corners. Cut four $3\frac{1}{2}$ " x 34" strips of aluminum foil. Spray molding with spray adhesive. Wrap aluminum foil around molding, starting at center front and smoothing both sides gently toward back. Be careful not to tear foil. Neatly fold in excess at each end. Nail strips together at corners. Attach needlepoint in frame by nailing through back of mounting board into frame on all four sides.



quartet of small pets makes a handsome theme for either pictures or pillows. Each dog is worked in neutral colors on a different circle-repeat background. Dog portraits are true-to-life representations of four breeds: top left is a Sealyham terrier; bottom left, a Maltese; top right, a Japanese Spaniel; bottom right, a Dandie Dinmont. Designs are easy to work without a chart; just follow the illustrations, stitch by stitch. Use tapestry yarn on 10-mesh-to-the-inch canvas. Directions for Dog Portraits are on page 27.





great, golden-eyed owl is portrayed in realistic detail, down to mottled wings and spotted breast. Use illustration for chart. By Sorel and Ritter.

OWL PICTURE

SIZE: 16¾" x 17".

EQUIPMENT: Masking tape. Pencil. Ruler. Scissors. Tapestry needle. **For Blocking:** Brown wrapping paper. Soft wooden surface. Thumbtacks. Square.

MATERIALS: D.M.C needlepoint canvas 10-mesh-to-the-inch 22" x 21¾". D.M.C Laine Tapisserie (tapes-

try yarn): light blue #7302, 19 skeins; bright gold #7484, 1 skein; taupe #7413, 2 skeins; tan #7494, 1 skein; sand #7523, 1 skein; dark gold #7513, 1 skein; red brown #7236, 1 skein; dark brown #7469, 2 skeins; pale yellow #7745, 1 skein; cream #7746, 1 skein; white, 3 skeins; light gray #7280, 2 skeins; medium gray #7618, 4 skeins; dark gray #7713, 3 skeins; black, 1 skein; light yellow-green #7548, 1 skein; bright green #7344, 1 skein; olive green #7364, 1 skein; dark olive green #7367, 1 skein. Cardboard for mounting 17" x 16¾". Straight pins.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark outline of area to be worked 17" x 16¾", allowing ½"

canvas margin all around.

To work needlepoint, use either the diagonal or the continental stitch (see page 6) with one strand of yarn in needle.

Following the color illustration above as a stitch chart, work design areas; count number of stitches in illustration and duplicate on canvas. Use black yarn only for lines down center of eyes. For the remaining dark areas (branch and leaf stems) use dark brown yarn. Fill in the background. **Note:** Uneven area at center of right side of background was caused by a poorly applied patch, which could not be changed.

Block and mount, following directions on page 29. Frame as desired.

DOG PORTRAITS

shown on pages 24 and 25

SIZE: 11" x 13½".

EQUIPMENT: Masking tape. Ruler. Pencil. Scissors. Tapestry needle. **For Blocking:** Soft wooden surface. Brown wrapping paper. Square.

MATERIALS: Needlepoint canvas 10-mesh-to-the-inch, 15" x 17½" each. Tapestry yarn (see yardage under individual dogs). Heavy mounting cardboard 11" x 13½" for each.

DIRECTIONS: Mark size of picture, 11" x 13½", on canvas, leaving equal margins all around. Work in continental stitch (see needlepoint directions on page 6) using color illustrations as chart. Count stitches in photograph and work same on your canvas. Block and mount picture, following directions on page 29. Frame.

Dandie Dinmont: Light gold, 60 yards; dark gold, 60 yards; pale yellow, 40 yards; bright gold, 2 yards; medium gray, 16 yards; dark gray, 7 yards;

black, 1 yard; white, 13 yards.

Maltese: Aqua, 60 yards; mustard, 60 yards; chartreuse, 40 yards; turquoise, 2 yards; medium gray, 14 yards; white, 55 yards; black, 1 yard.

Sealyham: Forest green, 60 yards; dark olive green, 60 yards; chartreuse, 40 yards; purple, 2 yards; medium gray, 3 yards; white, 42 yards; black, 1 yard.

Japanese Spaniel: Wine, 60 yards; purple, 60 yards; bright gold, 40 yards; turquoise, 2 yards; black, 30 yards; white, 55 yards; dark gray, 1 yard.

POMEGRANATE UPHOLSTERY

shown on page 2

EQUIPMENT: Masking tape. Ruler. Pencil. Scissors. Tapestry needle. **For Blocking:** Soft wooden surface. Brown wrapping paper. Square. Muslin for patterns.

MATERIALS: Needlepoint canvas 10-mesh-to-the-inch (see directions for figuring amount). Tapestry yarn (amounts will depend on size of piece for upholstering): black, light gold, dark gold, orange.

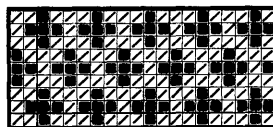
DIRECTIONS: Read directions on page 28 for working a needlepoint piece. To figure amount of canvas required, measure each part of chair to be upholstered, including curved sides. Allow 2½" extra all around, outside widest part. To figure amounts of yarn required, see page 5. On 10-mesh-to-the-inch canvas, one yard of tapestry yarn will work approximately one square inch of needlepoint.

Make muslin pattern for each upholstery piece and mark on canvas, following directions on page 51.

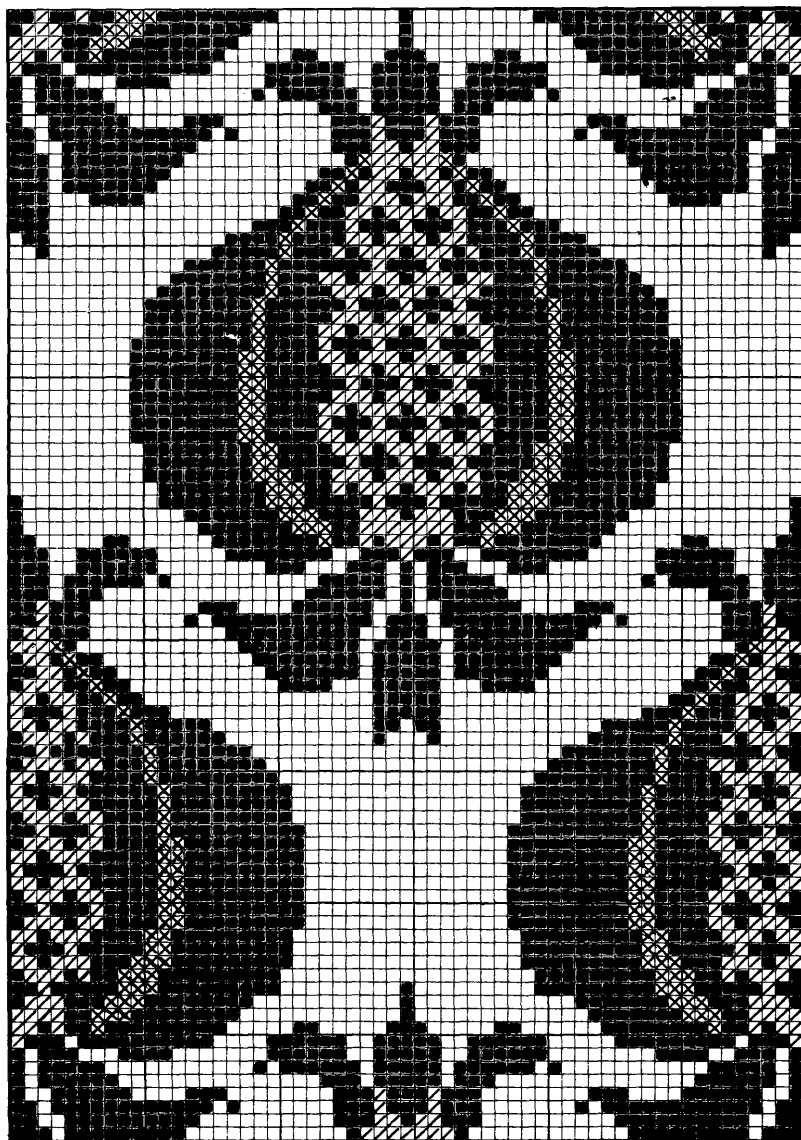
Mark horizontal and vertical line on canvas at center. With vertical center line of a pomegranate motif on vertical marked line of canvas, plan the placement of the horizontal rows of motifs, to fit the area in most pleasing manner. One pomegranate motif, actual size, measures 3¾" x 5½". Chart gives repeat of motifs. Work in continental or diagonal stitch (see page 6). The small chart is for the arm piece shown in illustration on page 2. This small repeat pattern can also be used to make a matching pillow.

When needlepoint is complete, block pieces following directions on page 29; use paper pattern.

We recommend having the chair upholstered by a professional, using your needlepoint pieces, unless you are doing a simple chair seat.



□ LIGHT GOLD ⊗ ORANGE
▤ DARK GOLD ■ BLACK



STARTING TO WORK YOUR NEEDLEPOINT PIECE

When starting a canvas piece, allow at least a 2" margin of plain canvas all around the background area. Embroidering more needlepoint than will show on the surface of the finished piece is a waste of yarn and time. Before beginning, bind all raw edges of canvas, using masking tape, adhesive tape, or a double-fold bias binding—or turn the raw edges over and whipstitch to keep from raveling. The selvage edges of the canvas are the sides of your piece. It is vital that the work not be turned sideways, so mark top with a colored thread.

To follow a design from a chart, start at top right corner when working in continental or diagonal stitch and work background to beginning of design area. Then work the design area, following chart and filling in the background as you go. (Each square on the chart is equivalent to one mesh of canvas [one stitch]. The chart may be given on any-size graph paper; the size of the graph is not related to the size of the canvas. The number of meshes-to-the-inch of canvas being used and the number of stitches determine size of the finished needlepoint piece.) Cut

yarn strands into 18" lengths (do not break yarn, as this will stretch it). To thread yarn, double it over the end of the needle and slip it off, holding it tightly as close as possible to the fold. Push the flattened, folded end through the needle eye and pull yarn through. To start, leave 1" of yarn at back of canvas and cover this as the work proceeds. Work needlepoint in method desired, being careful not to pull yarn too tightly. Hold thumb on yarn near stitch until you have pulled yarn through the canvas, then lift thumb and pull yarn gently into place. Keep yarn from twisting to avoid thin places in work, by letting it drop and untwist. When close to the end of a strand, fasten yarn by weaving through a few stitches on back of work. Immediately clip ends close, to avoid tangles. When a mistake is made, pluck out yarn with blunt end of needle, or run needle under stitch and snip yarn with embroidery scissors close to needle. Do not reuse pulled-out yarn. If not using a frame, roll canvas as you work, from the bottom up or the top down, for ease in handling.

NEEDLEPOINT EQUIPMENT

Once you decide to make a needlepoint piece, it is important to collect the proper equipment. Not many items are needed, so choose the best you can afford. Good tools produce good work. Learn to use your accessories properly and you will find your work to be neater.

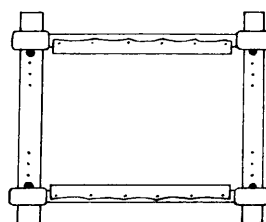
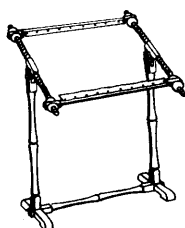
Blunt needles are used for needlepoint (see page 6). Keep a good selection of needles on hand and protect them by storing in a needle case. It is also advisable to run your needles through an emery strawberry occasionally to clean them.

You will need proper scissors. Embroidery scissors should be small, with narrow, pointed blades, and must be sharp. Protect the blade points by keeping them in a sheath.

A thimble is advisable even though little pressure is needed to make a needlepoint stitch. Generally, metal thimbles are better than plastic or bone. Be sure that the closed end and sides are

deeply indented to prevent the needle end from slipping off when in use. Thimbles come in different sizes; try on a few for correct fit.

An embroidery frame is optional when making a large and heavy piece, such as a rug, or if using complicated stitches that require the use of the hand under the canvas. The round frame or hoop used for other types of embroidery is not desirable for needlepoint, as it stretches the canvas out of shape. The rectangular frame preferred for canvas work consists of four pieces: two roller pieces at top and bottom and either two screw-type ends for tightening, or flat ends with holes for adjusting. The canvas piece is tacked onto the strips of fabric on the roller pieces and laced onto the ends to hold it taut. Specific instructions for mounting the canvas will come with each frame. Rectangular frames may be mounted on a stand or held in the hand. Below is an illustration of each type.



JOINING CANVAS, BLOCKING, AND MOUNTING

The technical know-how for embroidering and making up needlepoint is what gives the finished product a professional look. Each step should be given the utmost attention, from the

choice of design to the finishing trim. For best results, read our general instructions carefully (see pages 4 to 7 and opposite) before starting work on your needlepoint piece.

JOINING CANVAS

It is not always convenient to work an entire piece of needlepoint on one piece of canvas, as, for example, when making a large rug. If working in sections, be sure to use canvas of the same mesh and weight for all pieces. Plan to work five rows of needlepoint over the joined sections; if using a chart, mark chart with parallel lines enclosing the five rows. Start needlepoint for each section 2" from edge to be joined. When each piece has been worked, block separately. To join, carefully cut away all but four rows of unworked mesh on one of the two edges to be joined. Lap cut edge over corresponding edge so that the four rows of meshes on top coincide with the four rows of meshes below. Be sure both sides of both pieces line up correctly, matching warp (vertical) and woof (horizontal) threads. Pin pieces together, with large needles or pins, through center of lapped edges. Following pattern, work five rows of needlepoint over double thickness of canvas.

For bags or similar items made of more than one piece, another technique for joining is used. Finishing each piece as a separate section, trim unworked canvas margin to $\frac{1}{2}$ " or 1"; turn margin to back and whip to embroidery. Join pieces at the edges with a connecting row of needlepoint; or sew together by hand with a slipstitch and cover the joining with a twisted cord. When joining, match design stitch by stitch.

If a canvas thread is weak or has been accidentally cut, it is advisable to patch the area. Cut a piece of matching canvas $\frac{1}{2}$ " larger than the weak spot. Baste the patch to the wrong side of the canvas with matching wool, aligning the mesh of the two pieces. Continue working in pattern, stitching through both layers of canvas. Trim away the ends of any canvas threads that may show through.

CLEANING AND BLOCKING

Try to keep your needlepoint clean; store it in a plastic bag between work sessions. If your piece should need a little freshening, however, simply brush over the surface with a clean cloth dipped in carbon tetrachloride or other cleaning fluid. Colors will brighten and return to their original look.

No matter how badly a piece is out of shape, it may be blocked squarely. Cover a soft-wood surface with

brown paper. Mark size of canvas on paper, keeping corners square. Place needlepoint right side down over marked guide. (If piece has been worked with raised stitches, block right side up, to preserve texture.) Stretch canvas to guidelines and fasten with thumbtacks $\frac{1}{2}$ " apart, near edge of canvas. If necessary, needlepoint area may be straightened by pulling in place and adding tacks near the needlepoint. Wet thoroughly with solution of 1 tablespoon salt to quart of cold water; let dry. If badly warped, repeat process.

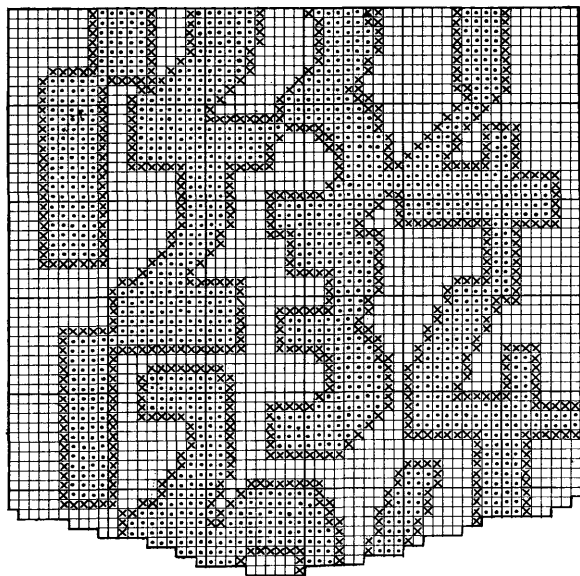
Wetting needlepoint for blocking softens glue sizing of the canvas. When piece dries, canvas resets, and holds its shape unless it is unmounted, as in rugs, or subject to handling, as with handbags. For such pieces, it is advisable to stiffen the back of the work with glue while it is wet and fastened face down. Dry glue can be obtained at a hardware store. Mix one-half cup of dry glue with one-half cup of boiling water, then thin with three cups of cold water; mixture should be brushed onto the back only.

Needlepoint pieces often become quite fuzzy from working and handling. It is advisable to remove this fuzz to bring design outlines back into clear focus and give a clean, professional look to the embroidery. For this process, a long, thin, wax lighting taper (waxed wick) is used. Light the taper, and, holding it just above the surface of the embroidery, move it rapidly back and forth, singeing the fuzz off the needlepoint. Blow away the singed fuzz, or brush it lightly with a soft brush. Repeat process if necessary.

TO MOUNT PICTURES

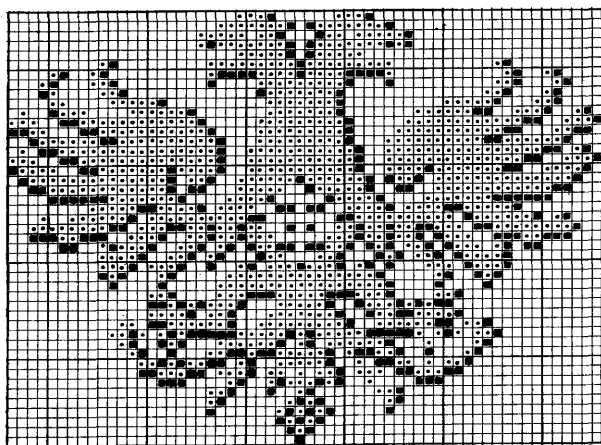
After canvas has been blocked, stretch it over heavy cardboard or plywood cut same size as worked portion of canvas. Use heavy cardboard for small pictures (12" or less); for larger pictures and panels, use $\frac{1}{4}$ " plywood. If cardboard is used, hold canvas in place with pins pushed through canvas into edge of cardboard. If canvas is mounted on plywood, use carpet tacks. Push pins or tacks only part way into edge; check needlepoint to make sure rows of stitches are straight. Carefully hammer in pins or tacks the rest of the way. Using a large-eyed needle and heavy thread, lace loose edges of canvas over back of cardboard or plywood to hold taut; lace across width then length of picture.

Frame mounted picture as desired, without glass.



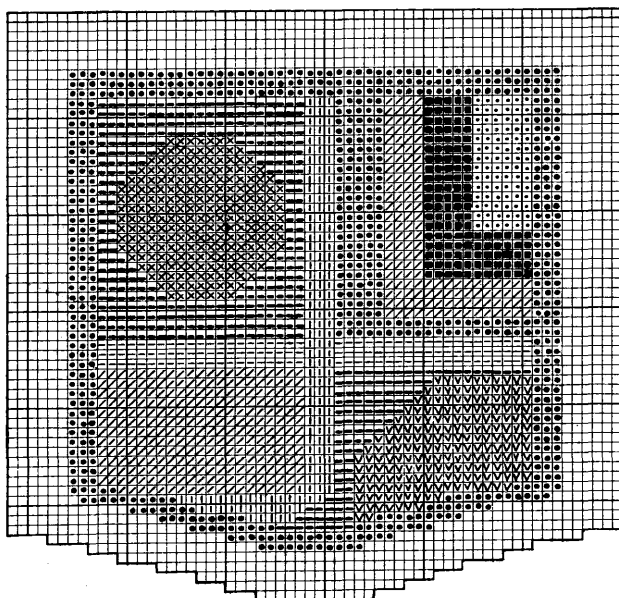
NUMBER POCKET

□ ORANGE ◻ ECRU ⊗ BLACK



EAGLE POCKET

◻ GOLD ◼ RED □ BLUE



GEOMETRIC POCKET

□ YELLOW ✓ LIGHT ORANGE ◼ MAGENTA / BLUE ◼ BROWN
 ⊗ GOLD ◻ DEEP ORANGE □ LAVENDER □ GREEN ◻ BEIGE

PATCH POCKETS

shown on opposite page

EQUIPMENT: Pencil. Ruler. Scissors. Masking tape. Tapestry and sewing needles. Graph paper to adjust design, if necessary. **For Blocking:** Brown wrapping paper. Soft wooden surface. Thumbtacks. Square.

MATERIALS: Single-thread needlepoint canvas, approximately 12" square for each: 10-mesh-to-the-inch for shield and number designs; 13-mesh-to-the-inch for the eagle design. D.M.C Laine Tapisserie (tapestry yarn) (8.8 yard skeins): **for geometric design:** 1 skein each of yellow #7434, gold #7725, light orange #7947, deep orange #7606, magenta #7157, lavender #7708, blue #7797, green #7342, brown #7238, beige #7270; **for number design:** 1 skein each of black and ecru, 2 skeins deep orange #7606; **for eagle design:** 2 skeins dark gold #7474, one skein red #7666, 3 skeins blue #7820. Small amount of lining fabric for each pocket. Sewing thread to match lining fabric.

DIRECTIONS: Read directions for working needlepoint on page 28.

With pencil, mark outline of entire pocket area to be worked, centered on canvas. For eagle, mark area $5\frac{1}{4}$ " wide x $5\frac{5}{8}$ " deep; round off bottom corners as illustrated; center eagle in this area. For the other pockets, use chart to determine area of design; each square on chart represents one mesh of canvas. To adjust design to your pocket area, work design out on graph paper, following charts at left and adding or subtracting stitches where necessary. (Remember that there are 13 stitches per inch in eagle design, and 10 stitches per inch in other designs.) Following chart and color key, work design in half cross-stitch (see page 6). For the eagle, fill in background area with blue.

Block needlepoint, following directions on page 29. Cut canvas margin down to $\frac{1}{2}$ " beyond needlepoint; turn to back of needlepoint and tack. Cut lining fabric the shape and size of needlepoint, plus $\frac{1}{2}$ " all around for seam allowance. Press seam allowance under and slip-stitch lining to back of pocket. Sew pocket to garment.



patch pockets in three moods will make a blazer distinctively your own. Choose a bold design of connecting numbers, a "royal" crest, or a colorful abstract. Directions for pockets are on opposite page.

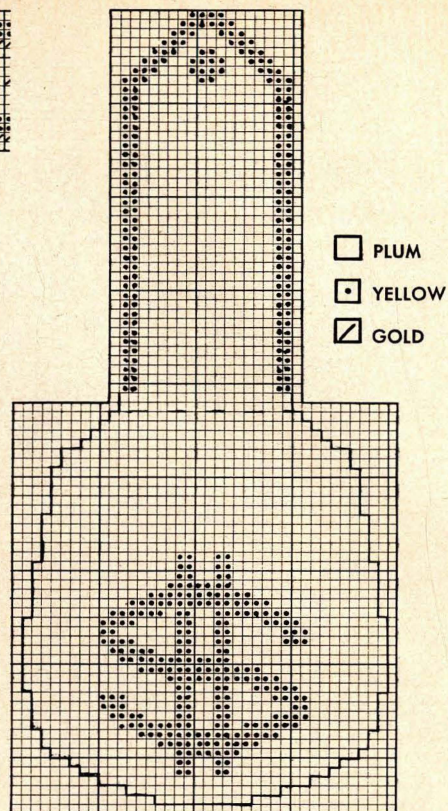
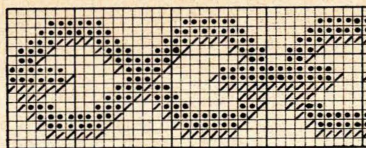
wristwatch set in a needlepointed band becomes personal fashion! Match band to blazer pocket or wear crisp chevron stripes. Watch's own strap slides in and out of slits, buckles around wrist. See page 54.



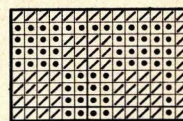
four pouches, two bags! One pouch is paired with another in same colors but different design to make each bag — wear either side facing out. Pink bull's eye is bordered in stripes that run on to reverse side. Three-trees design flips over to a brilliant sun. To work in six stitches. Designed by Solweig Hedin. Turnabout Bags on page 37.



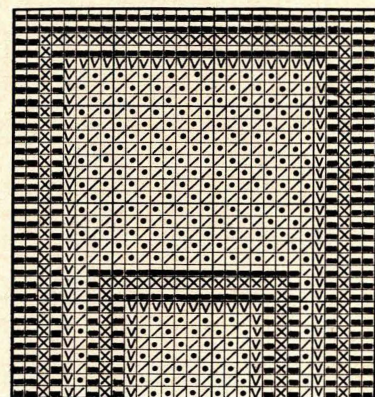
keep money safe and handy at your side. Money pouch is snapped to a chain-design belt, both to work in needlepoint. Directions, opposite page, include fitting belt to your own waist measurement.



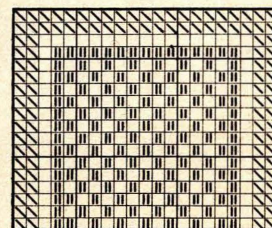
four eyeglass cases — plus a small case for a plastic rain hat — are good beginner projects. Designs are simple geometrics, to work with embroidery floss on 10-mesh-to-the-inch canvas. Needlepoint is worked all in one piece, then folded for front and back of case. Directions at right.



■ BLUE ■ GREEN



■ BROWN ■ GOLD ■ ORANGE
■ BEIGE ■ YELLOW



■ BLUE ■ RED ■ WHITE

MONEY BELT

shown on opposite page

EQUIPMENT: Masking tape. Pencil. Ruler. Scissors. Tapestry and sewing needles. **To Block:** Brown wrapping paper. Soft wooden surface. Thumbtacks. Square.

MATERIALS D.M.C Laine Tapisserie (tapestry yarn): plum #7257, 7 skeins; yellow #7726, 4 skeins; gold #7474, 2 skeins. Needlepoint canvas, 10-mesh-to-the-inch, one strip $5\frac{1}{2}$ " x $29\frac{1}{2}$ ", one piece 8" square and one piece 8" x 12". Cotton fabric for lining: plum, one strip $2\frac{1}{2}$ " x $26\frac{1}{2}$ ", two pieces 5" square; yellow, one piece 5" x $2\frac{1}{2}$ ". Sewing thread: plum, yellow. One set large snap. Velcro® 1" wide, one package. Soft leather, $1\frac{1}{4}$ " x $2\frac{1}{2}$ ".

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Work needlepoint in diagonal or continental method (see page 6), using single strand of yarn throughout and leaving 2" margin all around.

Belt: Belt measures $25\frac{1}{2}$ " long. To adjust size, see Note. Work the chain design, following chart and referring to color key. Begin with double link. and repeat chain motif first; then fill in background to outline of chart. Design is planned so that when ends are placed together, one uninterrupted chain is formed.

Purse: Work flap and back of purse on the larger of remaining canvas pieces; omit dollar sign and use solid plum-color for purse; work to shaped outline of chart. Work front of purse on remaining canvas piece; omit flap portion (above dash line).

Block according to directions on page 29.

To finish belt, trim margins of all canvas pieces to $\frac{3}{8}$ ". Turn back margins and baste to back of work. Cut two plum lining pieces the size of front and back purse pieces, plus $\frac{1}{2}$ " all around. Stitch two lining pieces together around curved edge making $\frac{1}{2}$ " seam. Cut yellow lining piece to fit flap, plus $\frac{1}{2}$ " all around. Right sides facing, stitch straight edge of flap lining to straight top edge of back lining piece with $\frac{1}{2}$ " seam. Turn all raw edges under $\frac{1}{2}$ "; press. Wrong sides facing, whip needlepoint purse pieces together along curved edge. Insert lining in purse, and slip-stitch, using plum thread for purse and yellow thread for flap edges. Sew snap parts in place on flap lining $\frac{3}{4}$ " from point, and on top center front of purse. Turn belt lining pieces under

$\frac{1}{2}$ "; press; and slip-stitch to belt edges.

Cut two $1\frac{1}{4}$ " long pieces from double Velcro® strip; pull apart. Stitch one fleecy strip to belt lining at each end of belt; leave $\frac{1}{8}$ " margin at top and bottom edges of belt. With top and bottom edges of Velcro® and leather even, stitch 2 burr pieces, side by side, to leather piece; leave a $\frac{1}{4}$ " margin at sides of leather. To wear belt, suspend purse from belt at flap. Press Velcro® on leather piece and Velcro® on belt ends together.

Note: Since canvas has very little "give", belt must fit exactly and individual alterations must be made. If it is unimportant that ends match, simply work repeat until desired length is reached. Purse may be worn over place where ends meet.

For matching ends, add or eliminate single or double links at one end for correct measurement. Or, for continuous link pattern, add stitches between links. For instance, each stitch measures $1/10$ "; $\frac{1}{2}$ " equals 5 stitches. To add $\frac{1}{2}$ ", you need to increase 5 stitches. Do this by making 5 stitches more, either at center back of belt, or evenly distributed throughout.

EYEGLASS CASES

shown on opposite page

EQUIPMENT: Masking tape. Pencil. Ruler. Large-eyed needle. Sewing needle. Scissors. **For Blocking:** Thumbtacks. Soft wooden surface. Brown wrapping paper. Square.

MATERIALS: Needlepoint canvas, 10-mesh-to-the-inch: $6\frac{3}{4}$ " x 17" each for three eyeglass cases; $7\frac{1}{2}$ " x 17" for larger eyeglass case; $6\frac{1}{4}$ " x $11\frac{1}{4}$ " for rain-hat case. Six-strand embroidery floss (see individual directions for colors). Fabrics for lining (such as satin, rayon, taffeta, silk, crepe); 3" x 13" each for eyeglass cases; 2" x 6" for rain-hat case. Sewing thread to match fabric and floss.

GENERAL DIRECTIONS: Read instructions for working a needlepoint piece on page 28. With pencil, mark outline of design on canvas as indicated in individual directions, allowing for a 2" margin all around. (Cases are worked all in one piece for front and back and folded crosswise when finished.)

Use either continental or diagonal stitch (see directions and diagrams for needlepoint stitches on page 6). Use full six strands of floss doubled in needle;

cut working strands 36" long. Work patterns in needlepoint, following chart, color key, and individual directions.

To block, follow instructions on page 29.

To finish case, trim canvas margins to $\frac{3}{8}$ ". Turn back canvas margins and baste to back of work. Fold finished piece in half crosswise, wrong sides facing; overcast the side edges together with sewing thread.

To make lining, fold the lining fabric in half crosswise with right sides facing; sew up side edges, making $\frac{1}{4}$ " seams. Fold top edges down to outside $\frac{1}{4}$ ". Insert lining inside finished case; secure around top edge with blind stitch.

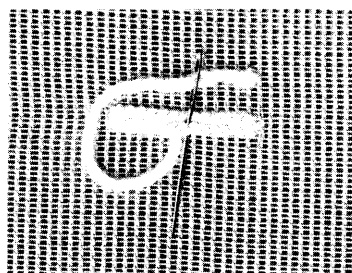
Checkerboard Case: Mark design area on canvas $2\frac{3}{4}$ " x 13". Use 12 skeins of medium blue floss and 5 skeins of bright medium green floss. Following chart, work that part of canvas, then continue across and then down for $6\frac{1}{2}$ ", alternating colors of squares as illustrated. Work the bottom $2\frac{3}{4}$ " x $6\frac{1}{2}$ " area (back of case) in solid blue floss.

Patchwork Case: Mark design area on canvas $2\frac{3}{4}$ " x 13". Use 1 skein each of dark red, aqua, medium green, orchid, pale pink, gold, brown and 4 skeins of black. Work outline ($2\frac{3}{4}$ " x $6\frac{1}{2}$ ") in black and also work vertical and horizontal lines every fifth stitch across and down for $6\frac{1}{2}$ " in black. In the open square areas, use other colors, alternating them as illustrated. Work back in solid black.

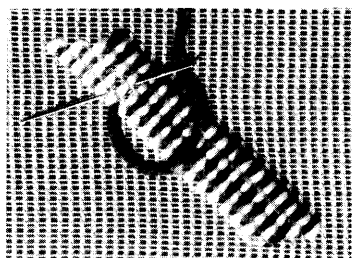
Geometric Design Case: Mark design area on canvas $2\frac{3}{4}$ " x 13". Use 8 skeins of dark brown, 6 skeins each of gold, beige, yellow, and orange. Following chart for half the design, work the stitches; continue the second half, reversing chart. Work the back in solid brown.

Linear Design Case: Mark design area on canvas $3\frac{1}{2}$ " x 13"; mark point $6\frac{1}{2}$ " from edge. Use 8 skeins blue, 1 skein each of white and red. Within the $3\frac{1}{2}$ " x $6\frac{1}{2}$ " area, work a four-row border of blue at top, bottom, and sides. Within rectangular area, work rows of white and blue. Work the back in solid blue. With six strands of red floss in needle (do not double floss), work running stitches across between each row of needlepoint.

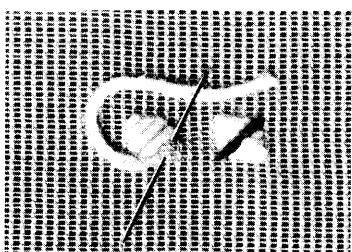
Rain-Hat Case: Mark outline on canvas $2\frac{1}{4}$ " x 7". Use 1 skein each of blue, white, and red floss. Following chart, work stitches on canvas. For back, repeat design same as front.



CROSS-STITCH



MOSAIC STITCH VARIATION



PADDED HALF-STAR

CROSS-STITCH Work horizontal row of diagonal stitches over one mesh. Then go back and work diagonal stitches in opposite direction, completing the crosses. When working isolated cross-stitches, complete each cross before going on to next stitch.

MOSAIC STITCH VARIATION (with two colors) Starting at lower right, work diagonal rows of diagonal stitches over one mesh, working upward and to the left. Then work diagonal rows of diagonal stitches between them, going over two meshes.

PADDED HALF-STAR Starting in the upper left corner, work diagonal stitches from left to right over first one mesh, then two meshes, then three meshes, skip the space where four meshes would be worked, work over three meshes, then two, then one. From the center mesh, work two diagonal stitches over two meshes, in opposite direction over first stitches. From center mesh, use contrasting color to work two diagonal stitches over two open meshes in same direction as first diagonal stitches worked.

FLOWER PICTURE

shown on cover

SIZE: 13" x 15".

EQUIPMENT: Masking tape. Tapestry needle. Scissors. Pencil. **For Blocking:** Soft wooden surface. Brown wrapping paper. Square. Rustproof thumbtacks.

MATERIALS: Needlepoint canvas, 10-mesh-to-the-inch, 18" x 20". Paragon (3-ply) Persian Yarn (8.8-yd. skeins): one skein each magenta #701, fuchsia #703, yellow #443, turquoise #832, light turquoise #833, pale yellow #445, light orange #802, celery green #145, pale pink #183, dark blue #126; two skeins olive green #374; 15 skeins pale green #441 or #729. Piece of 1/4" plywood, 13" x 15".

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark outline of picture 13" x 15", allowing about a 2 1/2" margin of canvas all around. Following chart, left, work design first, then fill in background. Work in continental or diagonal stitch (see page 6), unless otherwise indicated below.

Area #1: Work a single cross-stitch in center of light turquoise squares. Detail on this page.

Area #2: Work center area (light orange and turquoise) in mosaic stitch variation. Use turquoise for long stitches, light orange for short stitches. Detail on this page.

Area #3: Work the magenta stitches that fall on the turquoise lines in cross-stitch.

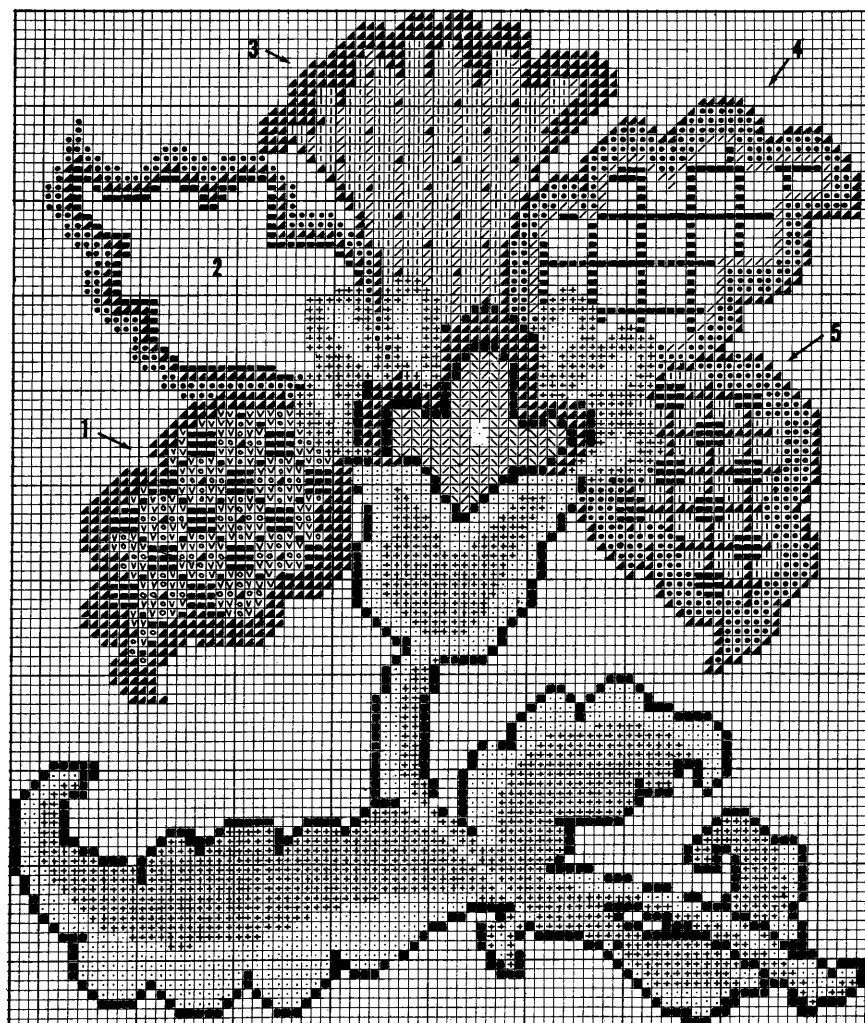
Area #4: Work padded half-star in each square with pale yellow and light orange. Detail on this page.

Area #5: Make French knots with magenta yarn in center of light turquoise squares, twisting yarn around needle twice. Detail on page 13.

Area #6: Work entire turquoise area in continental stitch, alternating the direction of stitch every vertical row, following chart.

Background: Work entire background in pale green, using stem stitch. To work stitch, turn canvas so design is sideways. Detail on page 61.

Block needlepoint, following directions on page 29, and mount over the plywood, using staples to secure excess canvas to back. Frame as desired.



■ LIGHT TURQUOISE	☑ TURQUOISE
□ LIGHT ORANGE	□ YELLOW
⊕ OLIVE GREEN	□ FUCHSIA
□ CELERY GREEN	▣ MAGENTA
☑ PALE PINK	□ PALE GREEN
■ DARK BLUE	

TURNABOUT BAGS

shown on pages 32 and 33

SIZE: 7½" x 9".

EQUIPMENT: Scissors. Ruler. Pencil. Masking tape. Paper for patterns. Waterproof ink marker with a fine tip. Tapestry and sewing needles.

MATERIALS: Penelope double-thread needlepoint canvas (white, soft), 10-mesh-to-the-inch, 12½" x 28" (¾ yard) for each bag. Paternayan Persian yarns: for **Bull's-eye Bag:** red #242 (21 yards); magenta [E] #227 (10½ yards); rose [D] #282 (15½ yards); beige [B] #136 (9½ yards); bronze #131 (8 yards); black [C] #050 (18½ yards); white [A] #005 (4 yards); for **Tree Panel Bag:** deep orange [F] #958 (12½ yards); pumpkin [G] #424 (18 yards); golden orange #965 (9 yards); dark blue #334 (21 yards); turquoise [H] #755 (9½ yards); dark olive green [J] #540 (2 yards); medium green [K] #G54 (2 yards); apple green [L] #569 (2 yards); chartreuse [M] #545 (2 yards); emerald green [N] #507 (2½ yards); beige #136 (4 yards); black #050 (4 yards). Natural-color firmly woven linen, 44" wide, ¾ yard. Heavy-weight non-woven interfacing, 37" wide, ¼ yard. Rayon or silk fabric for lining, ¼ yard. Sewing thread to match.

DIRECTIONS: Read directions for working needlepoint on page 28.

Each bag has a different needlepoint design on each side. For each bag, cut two pieces of canvas 12½" x 14"; this allows for 2½" canvas margin all around. With a marker, mark 7½" x 9" area on center of each canvas.

Enlarge patterns by copying on paper ruled in 1" squares; go over lines to darken them. Place pattern under canvas in area indicated in individual directions; (pattern will show through canvas). With waterproof marker, mark pattern on canvas.

The stitches used are half cross-stitch, petit point (worked by splitting the meshes of the canvas); French knots, cashmere stitch variation, and upright Gobelin stitch (See Index for stitch details.) Except for petit point, work stitches with all three plies in needle; for petit point, use one ply 7" long in needle. Work needlepoint, following individual directions and color key. The letters on patterns are keyed to the letters after colors in materials listed above. Make all innermost circles in petit point. When all needlepoint on a piece is finished, make French knots in petit-point areas. Refer to illustration to note variation in number of stitches on sides of circular parts of design; this irregular pattern is part of design and can be as varied as you wish.

Block pieces following instructions on page 29. Trim canvas to ½".

To assemble each bag, cut two pieces

of linen, 8½" x 10"; includes ½" seam all around. Cut fabric along the grain and pull in to shape if necessary. Cut four pieces of interfacing each 7½" x 9"; cut with perfectly square corners. Center interfacing on back of each needlepoint piece and on wrong side of each linen piece; pin in place. Baste interfacing to back of needlepoint. Fold canvas margin of needlepoint over interfacing. Fold seam allowance of linen over interfacing; trim corners and baste around edges; press folded seam allowance of linen fabric. With wrong sides facing, place needlepoint and linen pieces together, and whipstitch sides and bottom together, forming pocket. Make second pocket in same manner. With linen sides of pockets facing, whipstitch top edges together.

Cut two pieces of linen fabric for loops, each 2¼" x 2½", and one piece of linen fabric for handle, 2" x 43". Be sure to cut linen along the grain. To make handle, turn each end of handle piece under ¼" and then whipstitch ends together. Fold each long side edge toward center, fold again and slip-stitch the two long edges together. Press handle. For each loop, fold in ¾" of longer side of loop. Fold again ¾" and turn under a ¼" seam allowance; slip-stitch edges together; press. Wrap loops around handle and attach ends of loops to inside of linen half of the two pockets, ¼" in from each side with whipped center between loop ends. Secure in place with small stitches.

To make lining, cut four pieces of lining fabric each 8½" x 10"; includes ½" seam allowance. Place two pieces together, with right sides facing; machine-stitch sides and bottom together. Repeat with other two pieces. Turn top edges of each down (not in) ½" and insert each into pocket. Adjust top edges of lining if necessary, and slip-stitch to needlepoint and linen.

BULL'S-EYE BAG: Circle Panel Side: Mark off a section 6¼" (63 meshes) deep across center of marked outline on one piece of canvas. Place enlarged pattern under this section of canvas, 7 meshes in from each side edge and 3 meshes in from top and bottom marks. Mark circle design on canvas. Work design (except for center) in half-cross stitch; fill in background of this section with red yarn, also in half cross-stitch.

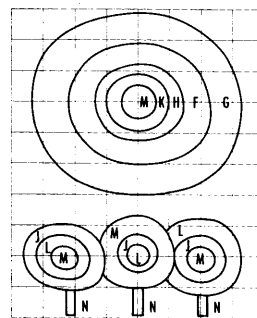
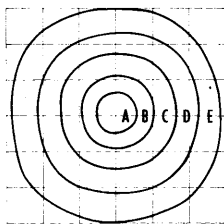
Work border at bottom: using half cross-stitch, work two rows black, one

row white, two rows black. Using cashmere stitch variation, work rows across over two meshes of canvas from top down in beige, bronze, red, rose. Repeat colors in reverse for top border. Make about 38 French knots in petit-point center with red yarn as shown.

Striped side: Make all rose, red, beige, and bronze rows in cashmere stitch variation; make all black, white, and magenta rows in half cross-stitch. Work first nine rows from top down same as for top border of finished piece. After last black row, continue working rows as follows: beige, bronze, red, rose, two magenta, rose, red, two black, one white, two black, red, rose, two magenta, bronze, beige, two black, one white; repeat colors in reverse, omitting center white row.

TREE PANEL BAG: Large Circle Side: With marker, mark center section 7¼" deep on canvas (as for Bull's-Eye Bag). Place enlarged pattern under this section of canvas, 5 meshes in from each side, 6 meshes down from top marked line, and 7 meshes up from bottom marked line. Mark large circle design on canvas. Work design (except for center) in half cross-stitch; fill in background of this section with dark blue yarn, also in half cross-stitch. For bottom border, use upright Gobelin stitch and make one row each of pumpkin, deep orange, dark blue, and turquoise. For top border, repeat colors in reverse. Make about 33 French knots in petit-point center with emerald.

Tree Side: With marker, mark center section 3¾" deep (37 meshes). Place enlarged pattern under canvas 3 meshes in from each side and 1 mesh above bottom mark. Mark tree design on canvas. Work design (except centers and tree trunks) in half cross-stitch; fill in background of this section with golden orange yarn in half cross-stitch. For tree trunks, make horizontal stitches over two meshes. Make bottom border rows in upright gobelin stitch, except for black rows, which are half cross-stitch, as follows: turquoise, dark blue, deep orange, pumpkin, black, beige, black, turquoise; continue, reversing colors to complete border and omitting center turquoise row. Make top border same as bottom. Make French knots in petit-point centers with emerald green yarn: 12, 11, 16, left to right.



LITTLE GIRL PLAQUE

shown on opposite page

SIZE: 8" x 17", with plaque.

EQUIPMENT: Scissors. Pencil. Ruler. Masking tape. Tapestry needle. Brush for painting cardboard and plaque and for glue. Band saw and sandpaper (optional).

For Blocking: Soft wooden surface. Brown paper. Square. Compass. Thumbtacks.

MATERIALS: Needlepoint canvas, 10-mesh-to-the-inch. Tapestry yarn, 1 skein each, in colors listed in color key. Bendable cardboard, such as shirt cardboard. Elmer's Glue-All. Acrylic paints: black, light blue, green, bright pink, orange, yellow. Wooden plaque with corners cut away, about 3/4" thick, 8" x 17". (Or cut plaque from clear pine.) Cotton or dacron batting or other material for stuffing.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Cut three pieces of canvas as follows: for head, piece 7" square; for body, piece 10" square; for legs, piece 6 1/2" x 9 1/2"; measurements allow for 2" margin all around. Work needlepoint on each canvas piece, following chart and color key; see page 6 for needlepoint stitch. Each square on chart represents one mesh of canvas.

Block pieces, following directions on page 29; be sure corners are square and head circle is perfectly round.

Trim canvas, leaving 1/2" border of unworked canvas around each piece. Bend margin down.

Cut long strips from 1/2" to 3/4" wide of bendable cardboard. Bend the cardboard carefully around each needlepoint piece, making edge of needlepoint area flush with top edge of cardboard. Cut off excess cardboard strip, leaving 1/2" for overlap. Secure the contoured cardboard shape by putting a thin layer of glue around inside of cardboard; insert margin of canvas. Overlap and glue cardboard ends. If any unstitched area of canvas shows, fill in with stitches using background yarn color. When glue is dry, paint the cardboard around needlepoint black; let dry.

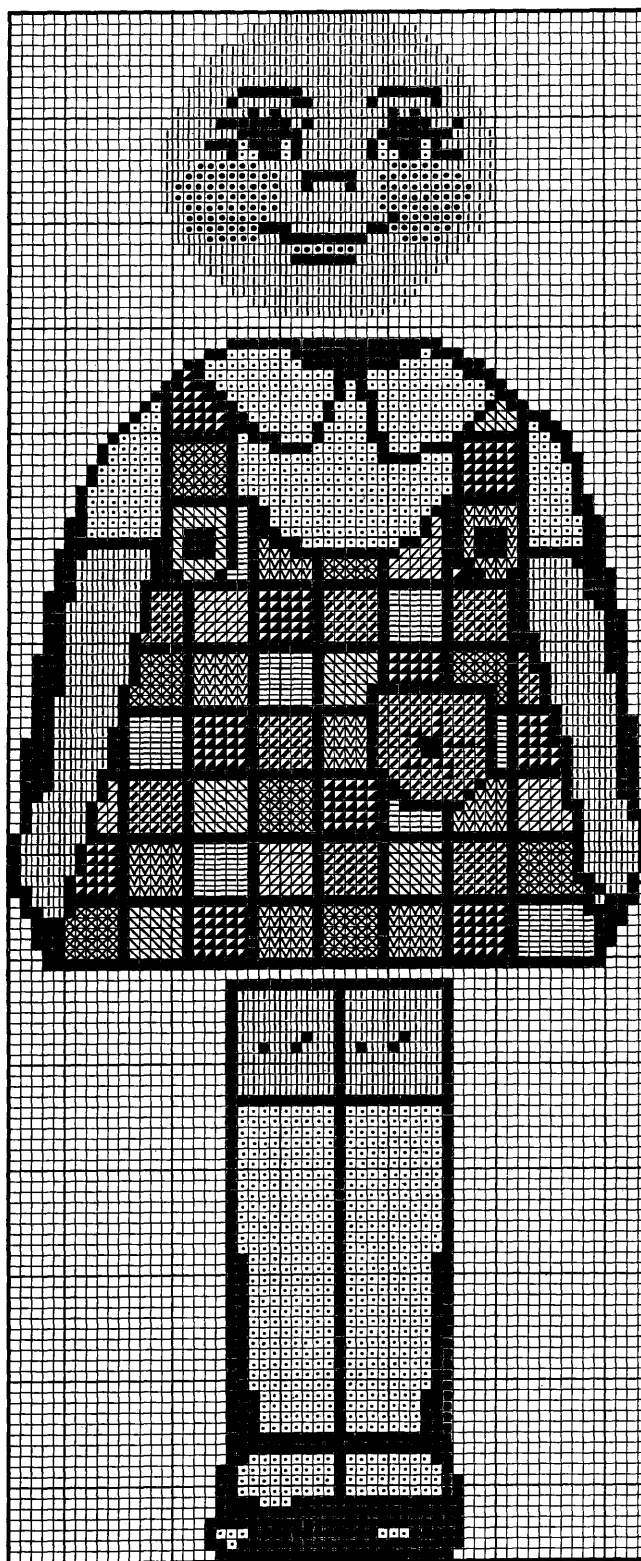
For plaque, use ready-made one if available or cut out of clear pine; bevel and shape as shown or as desired; sand wood smooth. Following illustration, paint background of plaque blue at top for sky and green at bottom for grass. Make simple leaves of green and simple flowers of yellow, orange, and bright pink; outline each part with black paint; let dry.

Stuff needlepoint pieces with cotton or Dacron batting or other stuffing material; glue the cardboard-rimmed needlepoint pieces in place on plaque.

With two strands of black yarn in

needle, make loops for bangs by taking stitches through needlepoint and leaving 1/2" to 3/4" loops. For hair, cut 42 strands of black yarn, each about 14" long. Place together and drape around head, leaving equal lengths on each side. Glue strands at top of head rim.

With six long strands of fine magenta yarn, tie a bow around hair strands at each side of head; trim ends. Glue back of bow to plaque. With needle, pull three strands of fine magenta yarn through needlepoint at center of collar; tie bow; trim ends.



◻ WHITE	◻ MAUVE	◻ LAVENDER	◻ YELLOW
◻ SKIN-TONE	◻ MAGENTA	◻ AQUA	◻ ORANGE
◻ BLACK	◻ PURPLE	◻ CHARTREUSE	

pretty miss might be a young needlepointer's first project! The figure, given a stand-up dimension with cardboard edging, is lightly stuffed, then glued to decorated plaque. Yarn hair and bows complete the picture. Directions, left.





needlepoint a pet! Six little friends — three from the woods and three from the jungle — make delightful pillow pals. Flower-toting cat, lion, and elephant are worked all in continental stitch. Raccoon (about 12" tall) is worked partly in Hungarian stitch; owl combines stem stitch, brick stitch, diagonal and continental stitches; happy hippo's pink body is mosaic stitch. Designed by Joan Adams and Linda Cullum. Directions begin on page 42.



ANIMAL PILLOWS

shown on pages 40 and 41

RACCOON

- | | | |
|---|-------------------------------------|--------------------------------|
| ☒ DARK RUST | ☐ LIGHT RUST | ☐ WHITE |
| ☒ BLACK | ☐ TURQUOISE | |



EQUIPMENT: Tracing paper. Ruler. Soft pencil. Scissors. Masking tape. Tapestry and sewing needles. **For Blocking:** Rustproof thumbtacks. Soft wooden surface. Brown paper. Square.

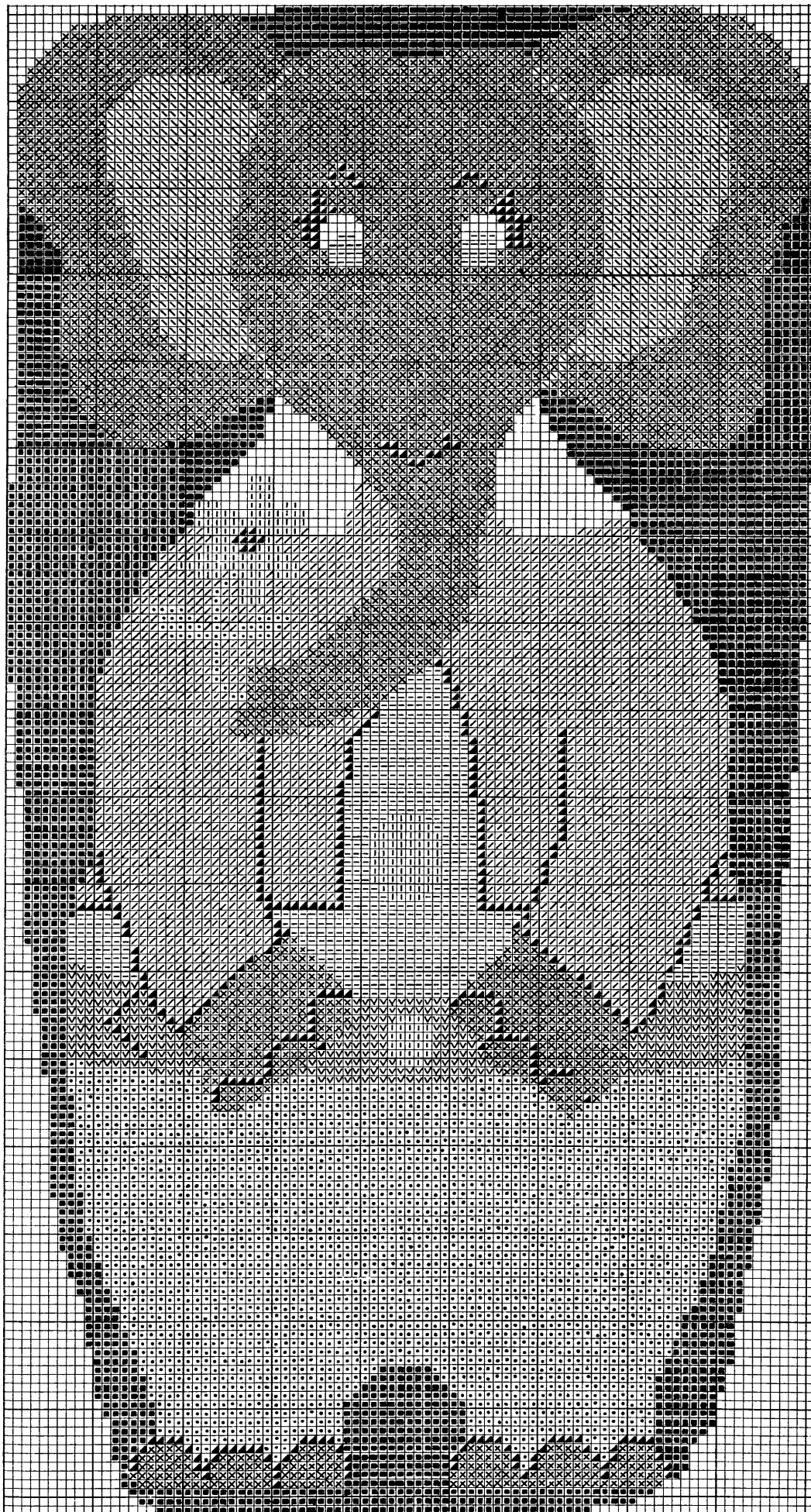
MATERIALS: Needlepoint canvas 10-mesh-to-the-inch, amounts given in individual directions. D.M.C Laine Tapisserie, 8.8-yard skeins, colors and amounts given in individual directions. Heavy fabric for backing (such as corduroy or velvet) in a color to match needlepoint. Sewing thread to match backing fabric. Muslin for inner cushion, 45" wide, 1/2 yard for each. Dacron fiberfill for stuffing.

GENERAL DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Following charts and color keys for each animal, work in continental stitch (page 6), except where otherwise indicated. For working novelty stitches, see stitch details on pages 60 to 64. When needlepoint is complete, block as directed on page 29.

Finishing: Trim canvas margins to 1/2". Place tracing paper on top of blocked needlepoint, and draw the outline on paper. Using paper pattern, cut two pieces from muslin, adding 3/4" all around; cut one piece from backing fabric, adding 1/2" all around. Stitch muslin pieces together all around, making 1/2" seam; leave 6" opening at one side. Turn right side out; stuff. Turn in edges of opening, and slip-stitch closed. With right sides facing, stitch needlepoint and backing together all around, making 1/2" seam; leave 7" opening at center of longest side. Turn to right side, insert muslin inner cushion, and slip-stitch opening closed.

Raccoon: Canvas size: 12" x 16". Colors and amounts of yarn: 4 skeins each dark rust #7448; white; 5 skeins black; 3 skeins light rust #7444; 1 skein turquoise #7996. Backing fabric measures 9" x 13" (we used black velvet). The dark rust areas of chart are worked in Hungarian stitch; work remaining colors in continental stitch. Finish as directed in General Directions.

Elephant: Canvas size: 13" x 21". Colors and amounts of yarn: 7 skeins light gray #7282; 6 skeins dark green #7347; 4 skeins each light green #7341 and mauve #7255; 2 skeins dark gray #7285; 1 skein each white, dark maroon #7259, blue #7302, gold #7474, and orange #7946. Backing fabric measures 10" x 18" (we used dark green corduroy). Work in continental stitch throughout. Finish as directed in General Directions.

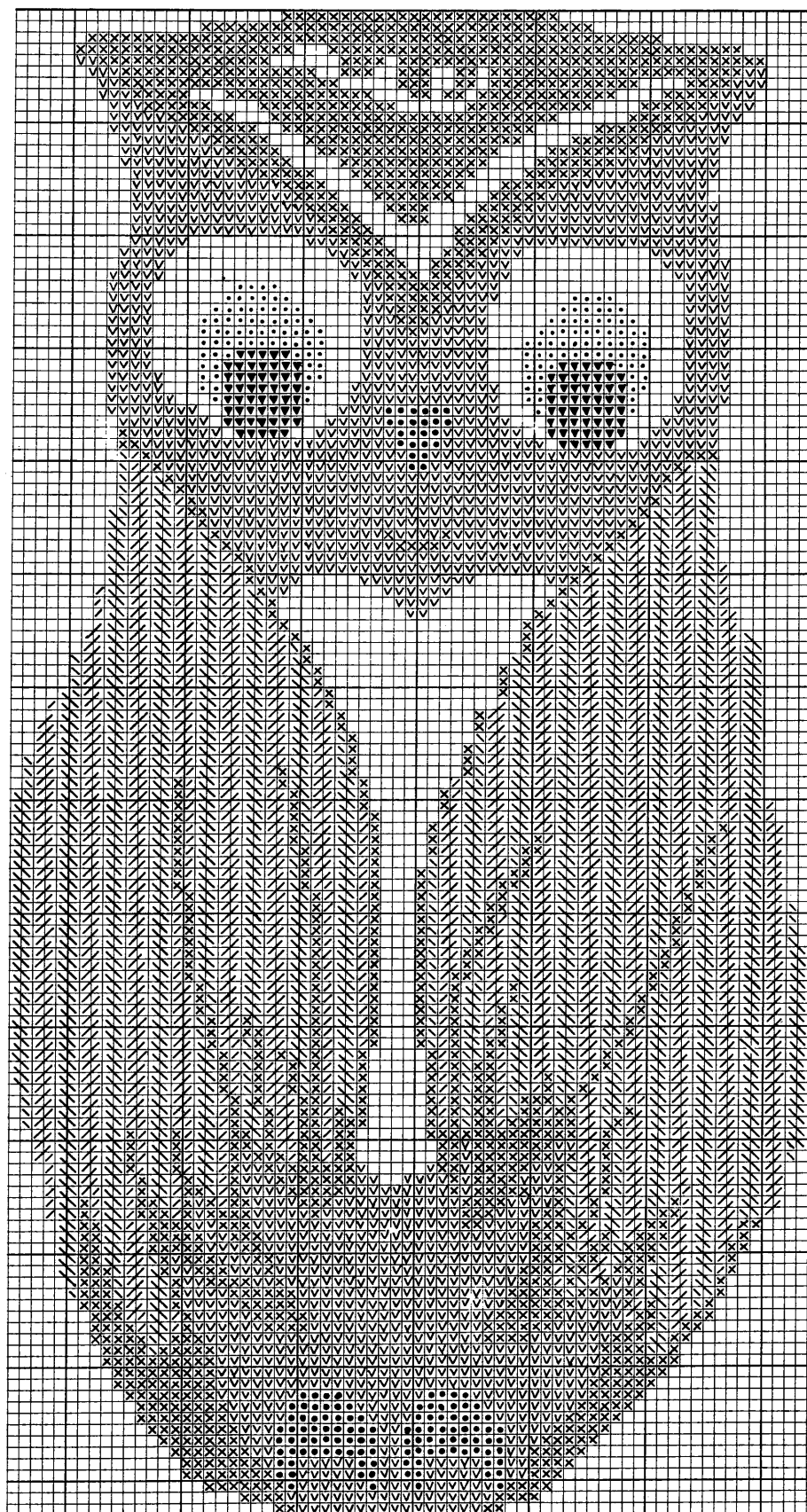


ELEPHANT

-  LIGHT GRAY
-  DARK GREEN
-  LIGHT GREEN
-  MAUVE
-  DARK GRAY
-  WHITE
-  DARK MAROON
-  BLUE
-  GOLD
-  ORANGE

OWL

- | | | | |
|--|---|---|---|
| ☒ BURNT SIENNA | ☒ TAN | ☒ BRIGHT YELLOW | ☒ MEDIUM GOLD |
| ☒ DARK BROWN | ☒ TAN | ☒ ROYAL BLUE | ☒ WHITE |



Owl: See General Directions on page 42. Canvas size: 11" x 17". Colors and amounts of yarn: 3 skeins each burnt sienna #7700 and dark brown #7468; 4 skeins tan #7455; 2 skeins white; 1 skein each bright yellow #7435, royal blue #7797, and medium gold #7484. Backing fabric measures 8" x 14" (we used brown velvet). Work brown of wings in continental stitch, then work tan in stem stitch; following the chart, work vertical rows of diagonal stitches, alternating the direction of the slant as indicated by diagonal lines. Work white of body in brick stitch. Work remainder in continental stitch. Finish as directed in General Directions.

Hippopotamus: See General Directions on page 42. Canvas size: 14" x 17½". Colors and amounts of yarn: 10 skeins lavender #7709; 4 skeins medium gold #7484; 2 skeins each celery green #7772 and apple green #7342; 1 skein each blue #7304 and dark rust #7448; small amounts of cocoa #7236, white, and black. Backing fabric measures 11" x 14½" (we used brown velvet). Lavender body is worked in mosaic stitch; following the chart, work the alternating long and short stitches as indicated by long and short diagonal lines. Work the remainder of design in continental stitch. Finished as directed in General Directions.

HIPPO

☑ LAVENDER

◻ MEDIUM GOLD

◻ CELERY GREEN

☑ APPLE GREEN

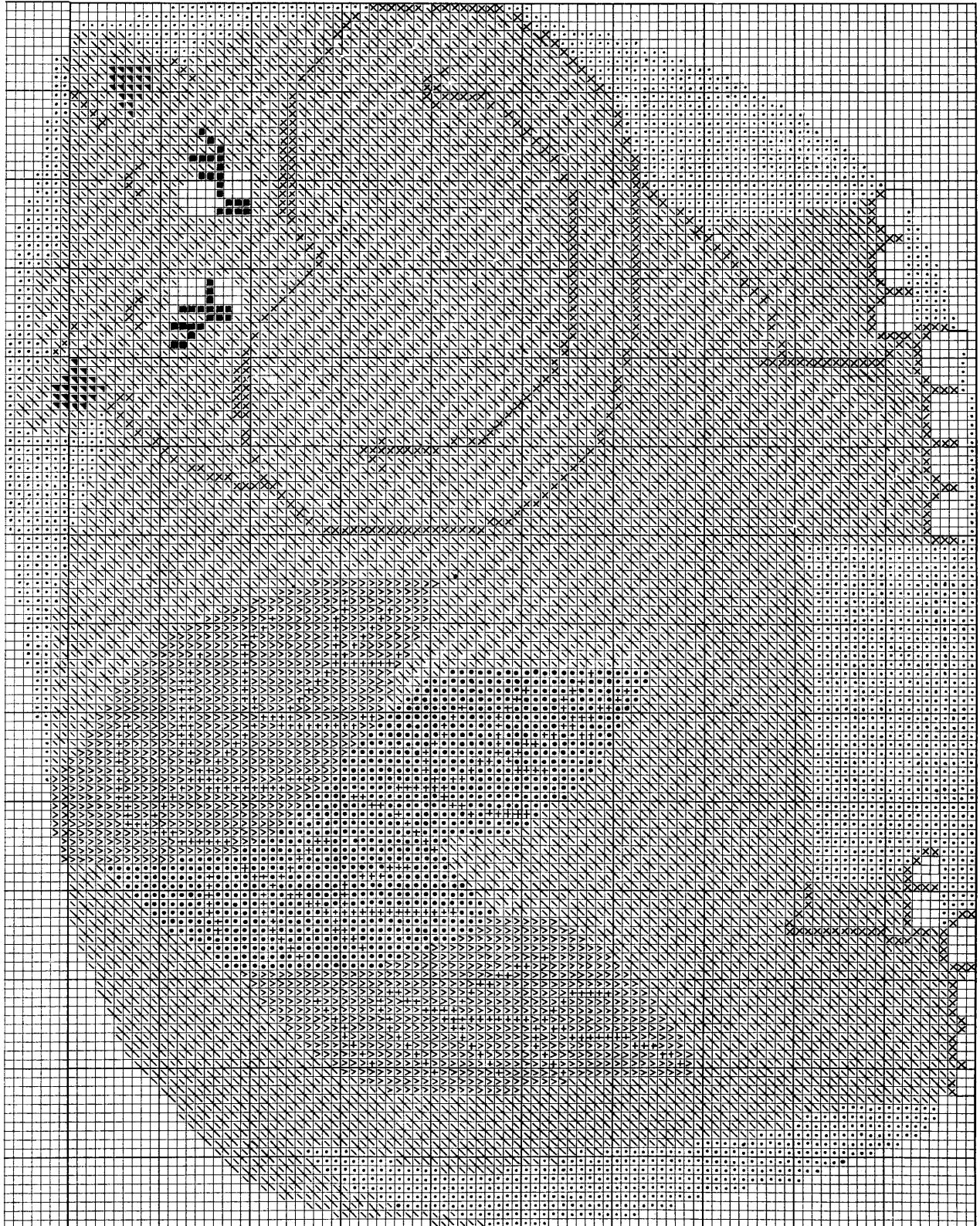
☒ BLUE

⊕ DARK RUST

◼ COCOA

◻ WHITE

◼ BLACK

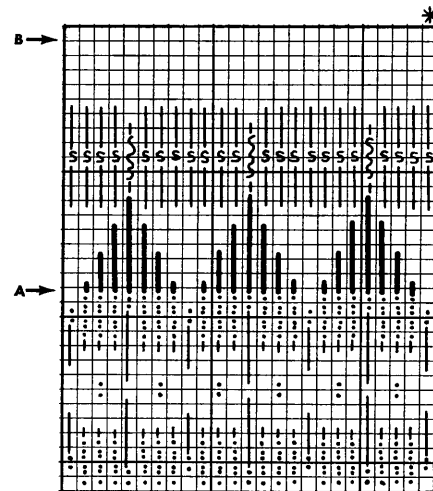
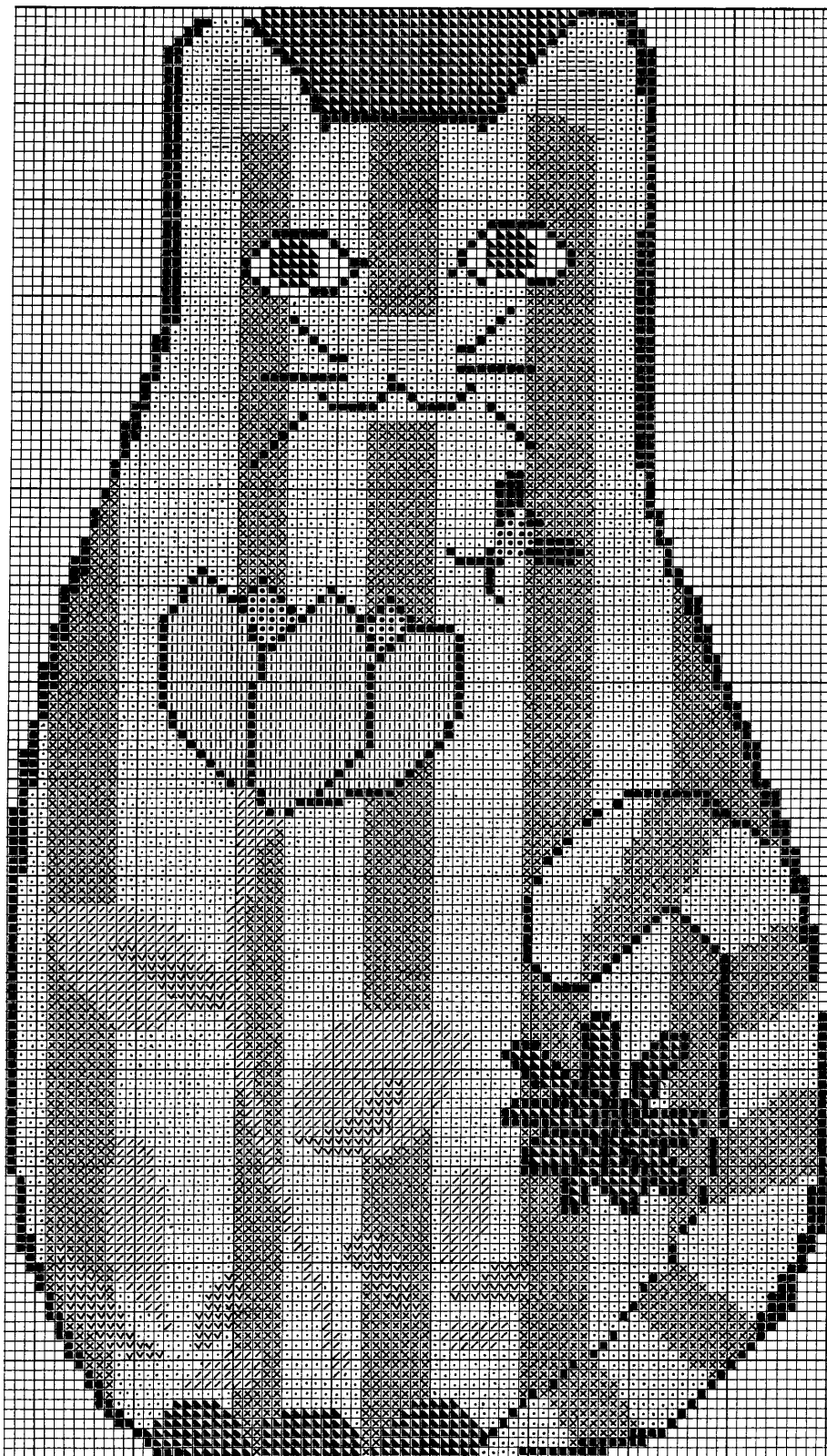


CAT

- | | |
|---|--|
| ☒ DARK GREEN | ☒ ANTIQUE ROSE |
| ☒ LIGHT GREEN | ☐ PEACH |
| ☐ PINK | ☐ BLACK |
| ☐ WHITE | ☐ ORANGE |
| ☐ BRIGHT GOLD | ☐ TURQUOISE |

Cat: See General Directions on page 42. Canvas size: 12" x 19". Colors and amounts of yarn: 5 skeins each peach #7853 and antique rose #7207; 2 skeins black; 1 skein each orange #7946, turquoise #7995, dark green

#7387, light green #7770, and pink #7133; small amounts of white and bright gold #7742. Backing fabric measures 16" x 9" (we used orange corduroy). Work entirely in continental stitch. Finished as directed.

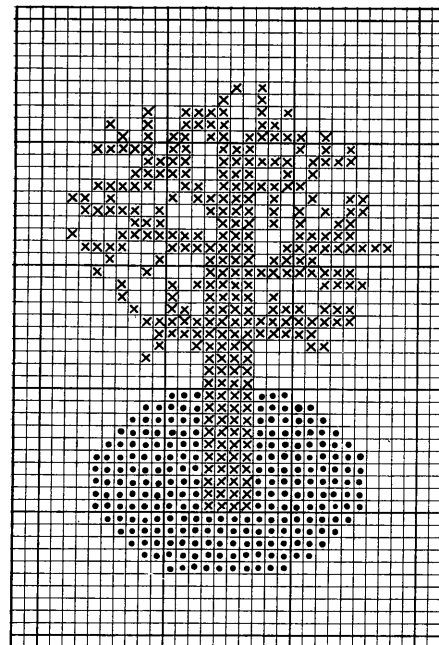


BARGELLO

- | | | |
|----------------------------------|--|------------------------------|
| ☐ MAGENTA | ☒ CHARTREUSE | ☐ RED |
| ☐ GREEN | ☐ ORANGE | |

PEAR TREE

- | | | |
|-------------------------------|---|-------------------------------|
| ☐ ECRU | ☒ GREEN | ☐ BLUE |
|-------------------------------|---|-------------------------------|



special greetings in needlepoint can be preserved as framed miniatures! Bargello design is worked in holiday colors on 14-mesh-to-the-inch canvas. Background of pear tree card is half cross-stitched on 10-mesh canvas; partridge and pears of felt are padded with satin stitch. Charts are on opposite page; directions below.



CHRISTMAS CARDS

EQUIPMENT: Ruler. Pencil. Tapestry needle. Scissors. For partridge card: Embroidery needle. Tracing paper for patterns. **For Blocking:** Soft wooden surface. Square. Brown wrapping paper. Rustproof thumbtacks.

GENERAL DIRECTIONS: Materials are given in individual directions. Read directions on page 28 for working a needlepoint piece. Work designs, following charts as directed below.

Partridge in a Pear Tree: Materials: D.M.C penelope needlepoint canvas, 10-mesh-to-the-inch, $7\frac{1}{4}$ " x 9". D.M.C Laine Tapisserie (tapestry yarn): 1 skein each chartreuse #7341 and blue #7995; 2 skeins ecru. D.M.C Six-Strand Embroidery Floss, 1 skein each gold #742 and deep pink #602. Scraps of felt (gold and deep pink are desirable, but not necessary).

With pencil and ruler, mark a $3\frac{1}{4}$ " x 5" area in center of canvas. Following

chart and color key given, work design in half cross-stitch (page 6) throughout (each square on chart represents a stitch). When needlepoint is completed, trace the actual-size patterns for pear and partridge. Using patterns, cut out one partridge from pink felt and six pears from gold felt. Arrange felt cutouts on tree as shown or as desired; tack down in position with tiny stitches in matching color embroidery floss. Thread embroidery needle with four strands of floss. Work several long vertical straight stitches over the felt shape, going through needlepoint and canvas; this holds the felt edges in place.

Using the outline of the felt as a guide, work satin stitch horizontally across pears, diagonally across partridge. When finished, block right side up as directed in general directions.

Bargello: Materials: D.M.C needlepoint canvas 14-mesh-to-the-inch (single mesh), $7\frac{1}{2}$ " square. D.M.C. Laine

Tapisserie (tapestry yarn), one skein each red #7606, orange #7947, forest green #7346, chartreuse #7342, and magenta #7155.

With pencil, mark a $3\frac{1}{2}$ " x $3\frac{5}{8}$ " area in center of canvas; turn canvas so longer edges are at sides. Bargello stitches are worked vertically on the canvas. The vertical and horizontal lines of the chart represent vertical and horizontal threads of the canvas. Following chart and color key given, work stitches vertically over one to seven threads as indicated on chart.

The top of each succeeding row of stitches is worked in the same mesh as the bottom of the stitches of the last row. Beginning at upper right corner of chart and marked area of canvas, work entire chart as given. Then work from row A to row B in a mirror image for lower portion of design. You now have the right half of the design completed. For left half, repeat entire right half, omitting the starred row. Block.

a **Moorish tile** inspired the blue grille design for our tasseled pillow. Two colors from the needlepoint are combined for a twisted-cord trim. Pillow measures 12¾" square. Directions and a chart are on page 53.





white shaded grille with star center is a design taken from a 16th-century Spanish fabric. Tiles and fabrics are just two of the many sources for needlepoint designs — geometric patterns are the easiest to adapt. Size of pillow is 12½" square. White Grille Pillow, page 53.



two geometric designs, shown flat here, make fun-to-do pillow patterns. Radiating Squares, top, is worked in stem stitch with backstitch outlining. Checkerboard Squares has continental stitching around the checkerboard-stitch motifs. Both are 12" square. Directions are opposite.

CHECKERBOARD SQUARES

shown on opposite page

SIZE: 12" x 12".

MATERIALS: Tapestry yarn or Persian yarn (3 ply): orange, 104 yards; medium olive green, 45 yards; lemon yellow, 20 yards. Needlepoint canvas 10-mesh-to-the-inch, 16" x 16". Fabric for back. Pillow form 12" square.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark a 12" square on canvas. Starting at upper right with orange work five rows of continental stitch (page 6) across (side borders are worked over five meshes of canvas). Using medium olive green, work 22 checkerboard squares (see stitch detail, page 61) around canvas. With orange, work ten rows of continental stitch across (side borders are worked over ten meshes). Alternating lemon yellow and medium olive green, work three rows (16 squares) of checkerboard stitch around canvas (see illustration). With orange work 15 rows of continental stitch across (side borders are worked over 15 meshes). Using medium olive

green, work four rows of checkerboard stitch. Fill in remainder of background with orange. Block piece as directed on page 29 and trim away canvas margin to 1". Make pillow as directed below.

Make a twisted cord if desired (see page 52) and stitch cord around pillow over seam.

RADIATING SQUARES

shown on opposite page

SIZE: 12" x 12".

MATERIALS: Tapestry yarn or Persian yarn (3 ply): medium olive green, 54 yards; light olive green, 39 yards; lemon yellow, 18 yards; orange, 9 yards. Needlepoint canvas 10-mesh-to-the-inch, 16" x 16". Fabric for back. Pillow form 12" square. Black heavy-duty thread.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. With needle and black thread, carefully run a diagonal line from corner to corner in both directions. Rows of stem stitch are worked out from cen-

ter, forming squares (see illustration). Wedges of each square are worked one at a time. Leave center mesh of canvas unworked. Starting at midpoint of each wedge next to center mesh and using orange, work 14 stitches of stem stitch (see detail, page 64) from center out. Complete each wedge by working to diagonal thread lines, filling in corners as you go. Turn canvas one-quarter turn around to work each wedge. Starting again at midpoint of each wedge, at edge of last square and using lemon yellow, work 15 stitches of stem stitch. Complete each wedge to diagonal thread lines. Follow same procedure used for lemon yellow, working light olive green and medium olive green squares. Carefully remove black thread. Using orange, work cross-stitch over unworked center mesh. Work back-stitch between wedges, in color of square, to each corner. Block piece as directed on page 29 and trim away canvas margin to 1"; make pillow as directed below.

Make a twisted cord if desired (see page 52), and stitch cord around pillow seam to finish.

HOW TO MAKE A PILLOW

If a foam rubber form is used, the finished needlepoint should be exactly the size of the foam rubber. If a pillow form of kapok, feathers, or similar material is used, the finished needlepoint should be about ¼" smaller all around.

Trim the canvas around blocked needlepoint piece to 1". Turn canvas margins to back and whip to back of needlepoint. Cut fabric back with ½" seam allowance all around. Turn in seam allowance and whip in place. Whip needlepoint top to fabric back around three sides. Insert pillow form and whip third side closed. Slip-stitch a twisted cord (see page 52) over seams.

For a boxed pillow, work boxing strips in needlepoint. Trim canvas edges and turn back as for pillow top. Join boxing pieces to top by whipping together at right angles; whip corners of boxing pieces together, matching rows of needlepoint. Sew fabric back to edges of three sides of boxing; insert pillow form and sew fourth side of boxing to fabric back.

UPHOLSTERY PIECES

In order to work needlepoint only in the area of the canvas that will show after the piece has been upholstered, it is necessary to make a pattern. It is important in time and money saved and the appearance of the finished uphol-

stery to work only the necessary area of canvas. Remember to allow at least 2" margin of canvas around pattern for blocking.

To make a muslin pattern, use a piece of muslin a little larger than the area of a seat, for instance of a chair, to be upholstered. Mark a vertical and horizontal line at center. Draw corresponding center lines on chair seat. Place muslin on chair, matching lines. Beginning at center, pin muslin to seat along lines, Fig. 1, spacing pins 3" apart. Slash muslin to fit around back posts and tuck it down. Pin corners to make miters if necessary.

Mark all around lower edge of chair seat; mark around back posts, reaching down into tucked-in area; mark on both sides of mitered corners; make a line to indicate top area of seat to be used in placing design for needlepoint. Remove muslin from chair and pin down on a board with threads straight. You will find that despite great care, the shape of the muslin is slightly irregular. Make a perfectly symmetrical paper pattern from muslin version, making sure measurements check with chair seat. Mark horizontal and vertical lines and outline of top area. Cut out paper pattern, Fig. 2.

Mark center horizontal and vertical lines on canvas. Place paper pattern on canvas, matching lines. Mark pattern outline on canvas. Save paper pattern to use later as a guide in blocking needlepoint piece.

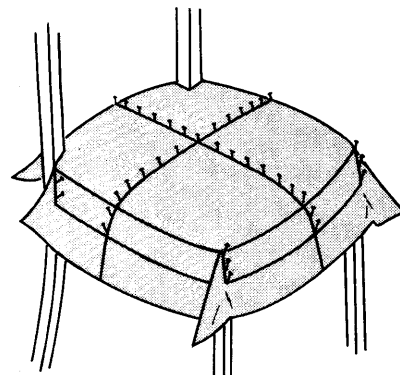


FIG. 1

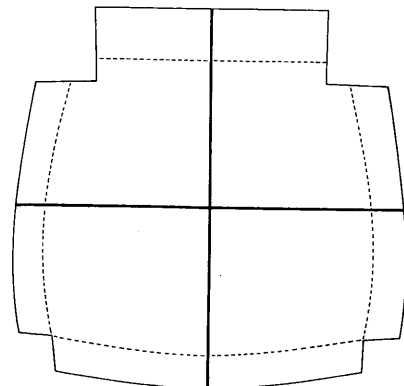
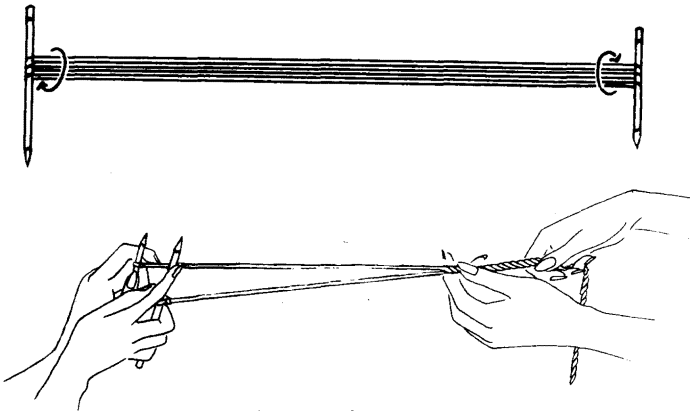
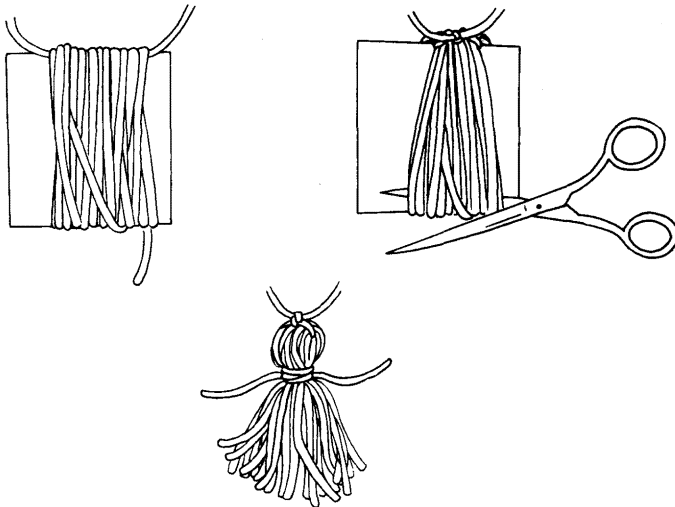


FIG. 2

TRIMMINGS



TWISTED CORD



TASSEL



FIG. 1

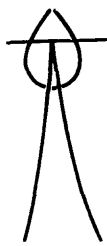


FIG. 2

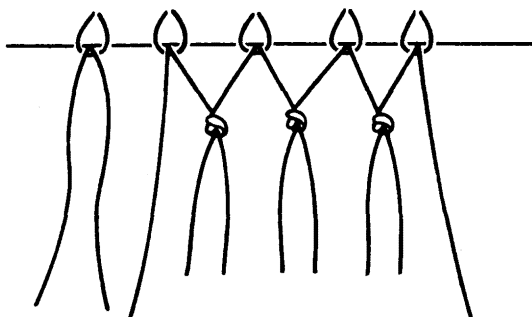


FIG. 3

FRINGE

HOW TO MAKE A TWISTED CORD

Method requires two people. Tie one end of yarn around a pencil. Loop yarn over center of second pencil, then back to first, around first pencil and back to second, making as many strands between pencils as desired for thickness of cord. Length of yarn between pencils should be three times length of cord desired. Each person holds end of yarn just below pencil with one hand and twists pencil with other hand, keeping the yarn taut. When yarn begins to kink, catch it over a doorknob; keep yarn taut. One person now holds both pencils together while other grasps center of yarn, sliding hand down yarn and releasing yarn at short intervals, letting it twist.

HOW TO MAKE TASSELS

See details on opposite page. Wind yarn around a cardboard cut to size of tassel desired, winding it 25 to 40 times around, depending on thickness of yarn and plumpness of tassel required. Tie strands tightly together around top as shown, leaving at least 3" ends on ties; clip other end of strands. Wrap a piece of yarn tightly around strands a few times about $\frac{1}{2}$ " or 1" below top tie and knot. Trim ends.

HOW TO MAKE FRINGE

Cut strands of yarn double the length of fringe desired. Fold strands in half. Insert a crochet hook from front to back of edge where fringe is being made; pull through the folded end of yarn strand as shown in Fig. 1. Insert the two ends through loop as shown in Fig. 2 and pull ends to tighten fringe. Repeat across edge with each doubled strand, placing strands close together, or distance apart desired. For a fuller fringe, group a few strands together, and work as for one strand fringe.

The fringe may be knotted after all strands are in place along edge. To knot, separate the ends of two adjacent fringes (or divide grouped fringes in half); hold together the adjacent ends and knot 1" or more below edge as shown in Fig. 3. Hold second end with one end of next fringe and knot together the same distance below edge as first knot. Continue across in this manner. A second row of knots may be made by separating the knotted ends again and knotting together the ends from two adjacent fringes in the same manner as for the first row of knots.

BLUE GRILLE PILLOW

shown on page 48

SIZE: 12¾" square.

EQUIPMENT: Scissors. Ruler. Pencil. Masking tape. Tapestry and sewing needles. **For Blocking:** Soft wooden surface. Brown paper. Square. Rust-proof thumbtacks.

MATERIALS: Tapestry yarn or Persian yarn (3-ply) for needlepoint: blue, 86 yards; black, 43 yards; brown, 32 yards; white, 14 yards. Yarn for twisted cord and tassels, 31 yards each of black and white. Needlepoint canvas, 10-mesh-to-the-inch, 17" square. Fabric for pillow back, 13¾" square. Muslin for inner pillow. Kapok for stuffing. Sewing thread.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark outline on canvas 12¾" square, leaving equal margins all around. Work design in continental stitch (see page 6). Starting at upper right corner of marked area, follow chart for a quarter of design. Continue working to left of area completed for second quarter of design, again following chart but omitting vertical border. At end of chart, repeat first three vertical rows of second quarter. Work vertical border, reversing chart so that upper horizontal stripe crosses border (see illustration).

Repeat chart for lower right quarter, omitting horizontal border. At end of chart, repeat first three horizontal rows worked in this quarter. Work horizontal border, reversing chart so that left vertical stripe overlaps border. Work fourth quarter in same manner as second quarter, including vertical border; horizontal border matches border of third quarter.

When needlepoint is complete, block piece, following directions on page 29. Make an inner pillow 13" square and finish needlepoint pillow, following directions on page 51.

Make four twisted cords 23" long (directions on page 52), using four strands of white and four strands of black yarn. Sew a cord to each side of pillow, centering on seam line to leave equal amounts of extra yarn at each corner. Untwist extra yarn and tie into tassels; trim.

WHITE GRILLE PILLOW

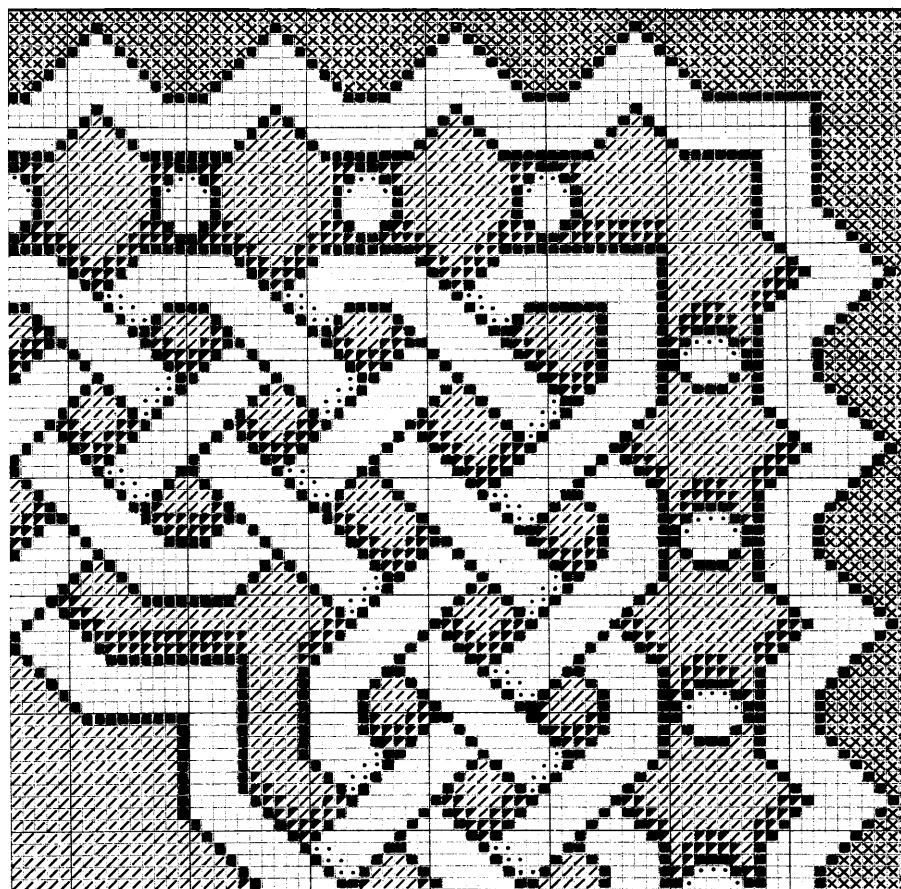
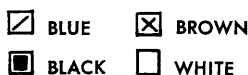
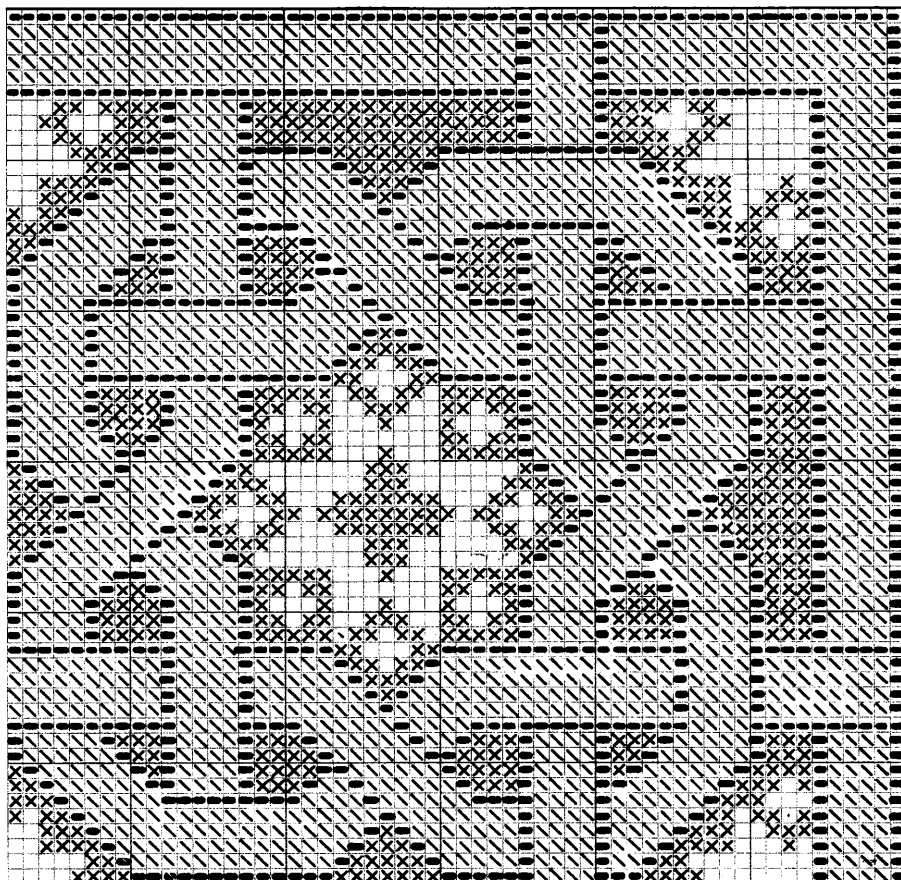
shown on page 49

SIZE: 12½" square.

EQUIPMENT: Scissors. Ruler. Pencil. Masking tape. Tapestry and sewing needles. **For Blocking:** Soft wooden surface. Brown paper. Square. Rust-proof thumbtacks.

MATERIALS: Needlepoint canvas 12-mesh-to-the-inch, 16½" square.

continued on page 54



WHITE GRILLE PILLOW

continued from page 53

Tapestry yarn, 8-yard skeins: 3 skeins medium blue; 6 skeins light orange; 4 skeins deep orange; 8 skeins black; 1 skein medium gray; 9 skeins white. Fabric for pillow back 13½" square. Muslin for inner pillow. Kapok for stuffing. Sewing thread.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark outline on canvas 12½" square, leaving equal margins all around. Work design in continental stitch (see page 6). Starting at upper right corner of marked area, follow chart for one quarter of design. Working to left, repeat chart in reverse for second quarter of design but making adjustments where necessary for overlapping stripes of grille; see color illustration on page 49. For bottom half of design, follow color illustration; note that the shading is now on the opposite side of the grille. Outer border is the same all around design.

When needlepoint is complete, block piece, following directions on page 29. Make an inner pillow 12¾" square and finish needlepoint pillow, following directions on page 51.

Make a twisted cord 50" long (see page 52), using three strands of black and three strands of white yarn. Sew cord around pillow on seam line.

STAR PILLOW

shown on opposite page

SIZE: 13" square.

EQUIPMENT: Masking tape. Tapestry and sewing needles. Scissors. Ruler. **For Blocking:** Thumbtacks. Soft wooden surface. Brown wrapping paper. Square. Pencil.

MATERIALS: Needlepoint canvas 10-mesh-to-the-inch, 17" square. Persian yarn (3-ply): deep and pale shades of lavender, purple, orange, yellow, yellow-orange, red, green, bright green, yellow-green, olive green, sky blue, turquoise, periwinkle, aqua, pink, orchid, melon, cranberry, bright blue, light blue, blue-green, navy blue, about 25" for each motif; off-white, 205 yards. Off-white fabric ½ yard 36" wide. Muslin for inner pillow. Kapok or polyester fiberfill for stuffing. Off-white sewing thread.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark a 13" square on canvas,

leaving equal margins all around. Use all three plies of yarn in needle through-out.

Work star motifs first, using colors desired or following illustration. Each color is used at least twice. See page 12 for illustration and directions for making star motif. Begin at right with top row, 1½" in from marked lines. Make seven rows of seven stars each, with points of stars touching in same mesh. Work French knots (see page 12) in center of each star, using background color.

For off-white background, work in continental stitch (see page 6), just to outer edge of star area. Work a row in cashmere stitch variation (see page 64) around all four sides. Then work two more rows of continental stitch. Work checkerboard stitch (see page 61) in two rows all around, going over four meshes in each square. Work a row in cashmere stitch variation all around, making it one mesh wider than first row.

Block needlepoint as directed on page 29. Make a boxed inner pillow 14" square, with 2"-wide boxing strip; see directions on page 51. Make outer boxed needlepoint pillow 13" square in same manner, using off-white fabric.

WATCHBANDS

shown on page 31

EQUIPMENT: Pencil. Ruler. Scissors. Masking tape. Tapestry and sewing needles. **For Blocking:** Soft wooden surface. Brown paper. Thumbtacks.

MATERIALS: Single-thread, 10-to-the-inch needlepoint canvas, approximately 7" x 11½" for each. Black carpet thread. Fabric for lining, each 3" x 7½". Sewing thread to match lining fabric. D.M.C tapestry yarn (8.8 yard skeins): **For number design:** 1 skein each of black, ecru, and orange #7606; **for zebra-stripe design:** 1 skein each of black and ecru.

DIRECTIONS: Read directions for working needlepoint on page 28. For each watchband, cut canvas 7" x 11½"; this allows for approximately 2½" canvas margin all around. With pencil, mark area 2" x 6¼" for needlepoint to be worked, in center of canvas. Tape edges of canvas. Adjust slit areas (black areas on chart) to proper size to accommodate your strap by making them longer or shorter, if necessary. Leave these areas unworked.

Following chart and color key, work each needlepoint design in half cross-stitch (see page 6). Each square on chart represents one mesh on canvas.

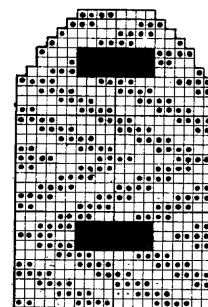
The chart for the zebra-stripe design is one-half the design; after working one half, work the second half, following chart in reverse and omitting the center line.

With sewing thread, make stitches through outside mesh of unworked area, making sure the needle goes through both the vertical and horizontal threads. With one strand of carpet thread, make two vertical stitches from center mesh of one side, over one mesh, bring needle up at bottom of same mesh, and make a diagonal stitch, inserting needle into top of mesh at right; make two vertical stitches over this mesh, then make diagonal stitch to next mesh at right; repeat all around area. Cut away visible mesh in center of area, being careful not to cut carpet thread. Watch strap will fit through these slits (see illustration).

Block needlepoint, following directions on page 29. Trim margin beyond needlepoint to ½"; turn margin to back of needlepoint and tack. Cut lining fabric the size and shape of needlepoint, plus ½" all around for seam allowance; press seam allowance under. Slip-stitch lining to edges of needlepoint. Cut through fabric at strap slits; turn raw edges under (to inside) and neatly slip-stitch to needlepoint.

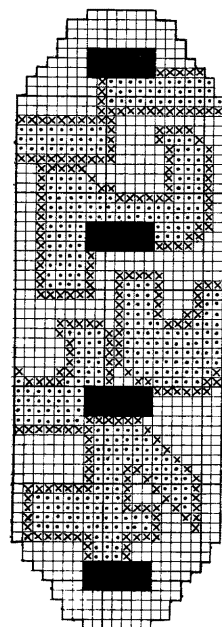
ZEBRA-STRIPE WATCHBAND

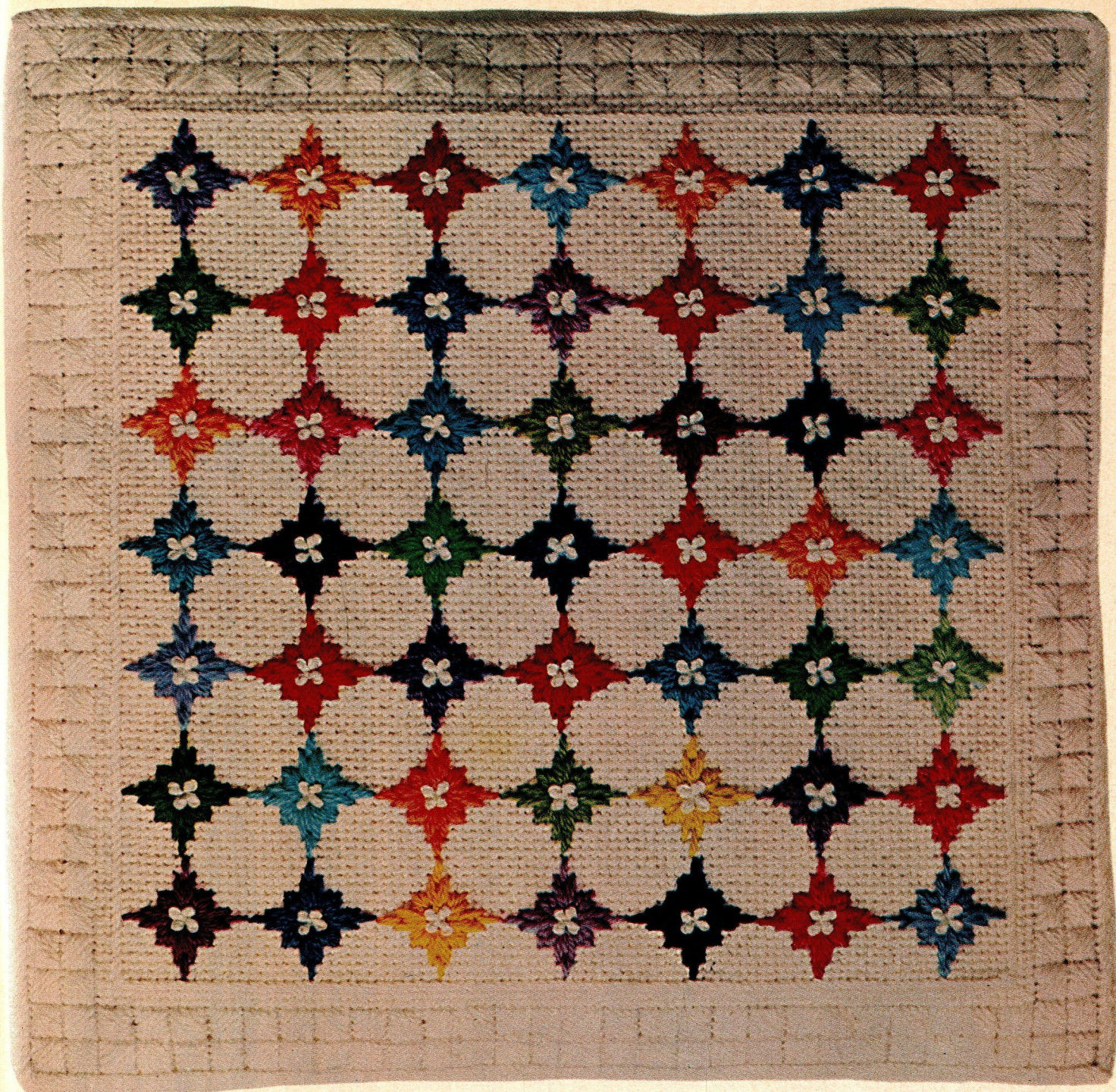
- ☒ BLACK
☐ ECRU



NUMBER WATCHBAND

- ☒ BLACK
☐ ECRU
☐ ORANGE





jewel-like stars make a lovely pattern on a boxed pillow. The many-colored stars are simply straight stitches, with white French-knot centers. A creative way to use leftover scraps of yarn from other projects! A checkerboard border gives a nice contrast. Pillow, 13" square, was designed by Ella Projansky. Star Pillow, opposite.

nosegay of delicate flowers, framed with lace, is set against a striped background for an interesting contrast. Design was adapted from a crochet pattern. Pillow, 9" square, is worked on 10-to-the-inch canvas with tapestry yarn. Directions for Nosegay Pillow are on page 59.



bright, tasseled cushion for an occasional chair adds a note of individuality to a room's decor. Shape cushion to fit contours of your own chair.

Design is an easy-to-follow bargello pattern. Directions, Flame Stitch Cushion, page 58.

soft-toned pillow is quick to make with rug yarn on 5-mesh-to-the inch canvas. It will take only a few evenings to complete the easy bargello design. Size: $12\frac{1}{2}'' \times 16\frac{1}{2}''$. Directions for Flame Stitch Pillow on page 58.



FLAME STITCH PILLOW

shown on page 57

SIZE: 12½" x 16½".

EQUIPMENT: Scissors. Ruler. Pencil. Masking tape. Tapestry and sewing needles. **For Blocking:** Soft wooden surface. Rustproof thumbtacks. Brown wrapping paper. Square.

MATERIALS: Wool rug yarn: 28 yards off-white; 28 yards beige; 14 yards green. Rug canvas 5-mesh-to-the-inch, 16½" x 20½". Fabric for back of pillow. Muslin and kapok for inner pillow. Sewing thread.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark area of pillow 12½" x 16½" on canvas, leaving equal margins. Mark center vertically on canvas. Following chart, start center point of chart at top center of pillow area. Work flame stitch (see stitch detail) using one strand of rug yarn. Work chart to left edge (chart is one half of width). Repeat chart in reverse to right edge. Continue following established pattern to bottom of marked area.

Block piece, following directions on page 29. Make inner pillow and make the needlepoint pillow, following directions on page 51. Make a twisted cord 60" long (see page 52) using three strands of off-white and three strands of beige rug yarn. Sew cord to pillow around seam.

FLAME STITCH CUSHION

shown on page 57

SIZE: 14½" x 18½" (front edge).

EQUIPMENT: Scissors. Ruler. Pencil. Masking tape. Tapestry and sewing needles. **For Blocking:** Soft wooden surface. Rustproof thumbtacks. Brown wrapping paper. Square.

MATERIALS: Persian yarn (3-ply): red, 58 yards; navy blue, 29 yards; tan, 59 yards; white, 30 yards. Rug yarn or other bulky yarn, 24 yards. Needlepoint mono canvas, 14-mesh-to-the-inch, 18½" x 22½". Fabric for lining 15½" x 19½". Muslin and kapok for inner pillow. Sewing thread.

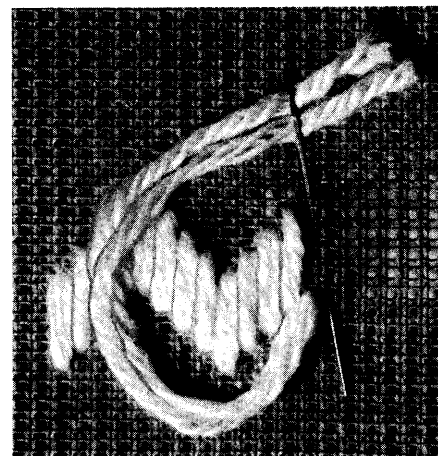
DIRECTIONS: Measure chair seat into which cushion will fit; make a pattern of shape, cutting out back corners for posts (see Upholstery Pieces directions on page 51 for making pattern). Mark outline of pattern on canvas, leaving 2" margins. Read directions on page 28 for working a needlepoint piece.

Following chart, start center point of chart at top center of cushion area. Work flame stitch (see stitch detail) using full 3-ply of yarn. Work chart to left; continue the single flame pattern

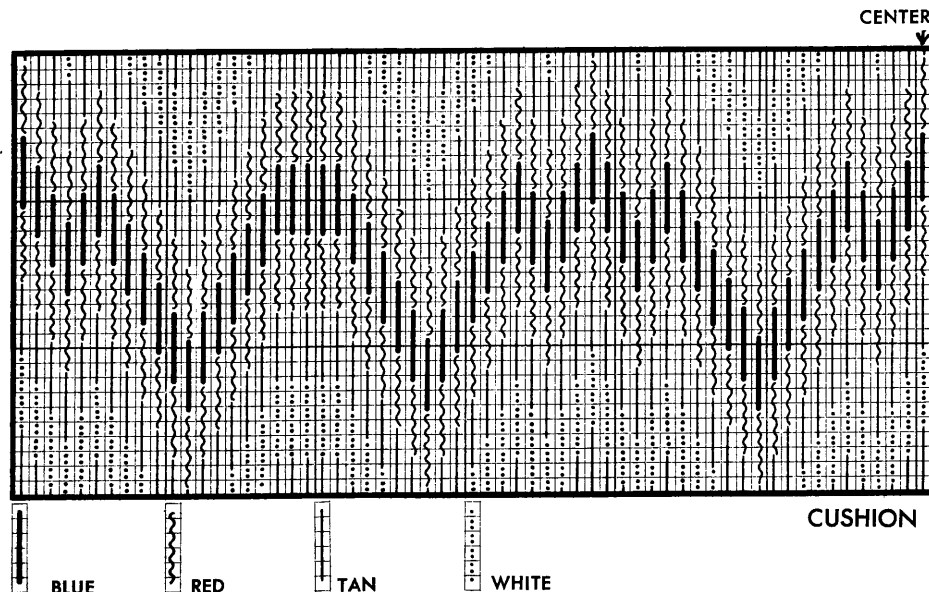
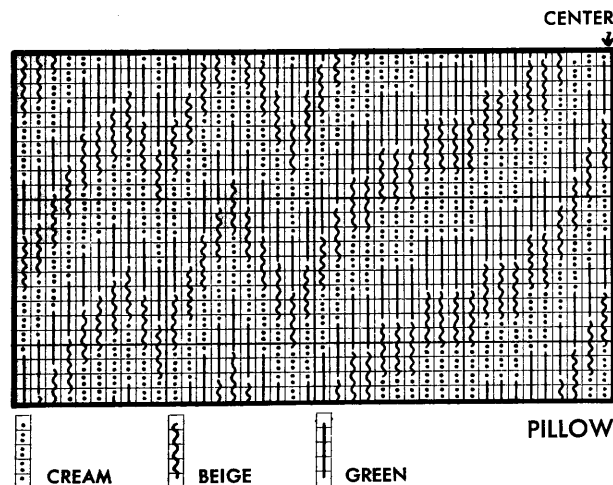
to left edge. Work chart in reverse to right and continue single flame pattern to right edge. Continue following established pattern to bottom of cushion area, working just to marked outline.

Block piece, following blocking directions on page 29. Make inner pillow same as cushion shape and make needlepoint pillow following directions given on page 51.

Make a twisted cord 70" long (see page 52) using three strands of rug yarn. Sew cord to cushion around seam. Make four tassels, following directions on page 128 and winding rug yarn around a 3" cardboard 15 times. Sew a tassel to each corner on back.



FLAME STITCH



NOSEGAY PILLOW

shown on page 56

SIZE: 9" square.

EQUIPMENT: Scissors. Ruler. Pencil. Masking tape. Tapestry and sewing needles. **For Blocking:** Soft wooden surface. Brown paper. Square. Rust-proof thumbtacks.

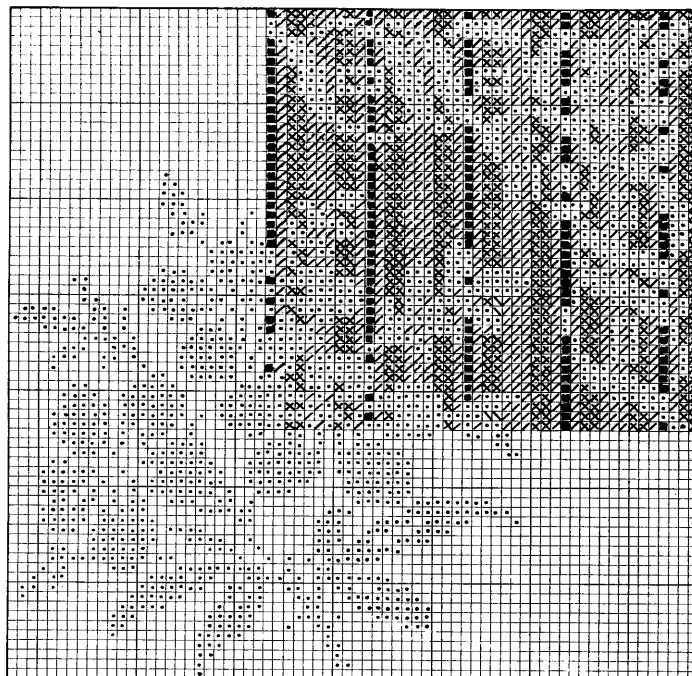
MATERIALS: Needlepoint canvas 10-mesh-to-the-inch, 13" square. Tapestry yarn, 8-yard skeins: 5 skeins white; 4 skeins pale green; 4 skeins olive green; 1 skein purple. Fabric for back of pillow, 10" square. Muslin for inner pillow 10" x 20". Kapok for stuffing. Sewing thread.

DIRECTIONS: Read directions on page 28 for working a needlepoint piece. Mark outline 9" square on canvas, leaving equal margins all around. Work in continental stitch throughout (see page 6).

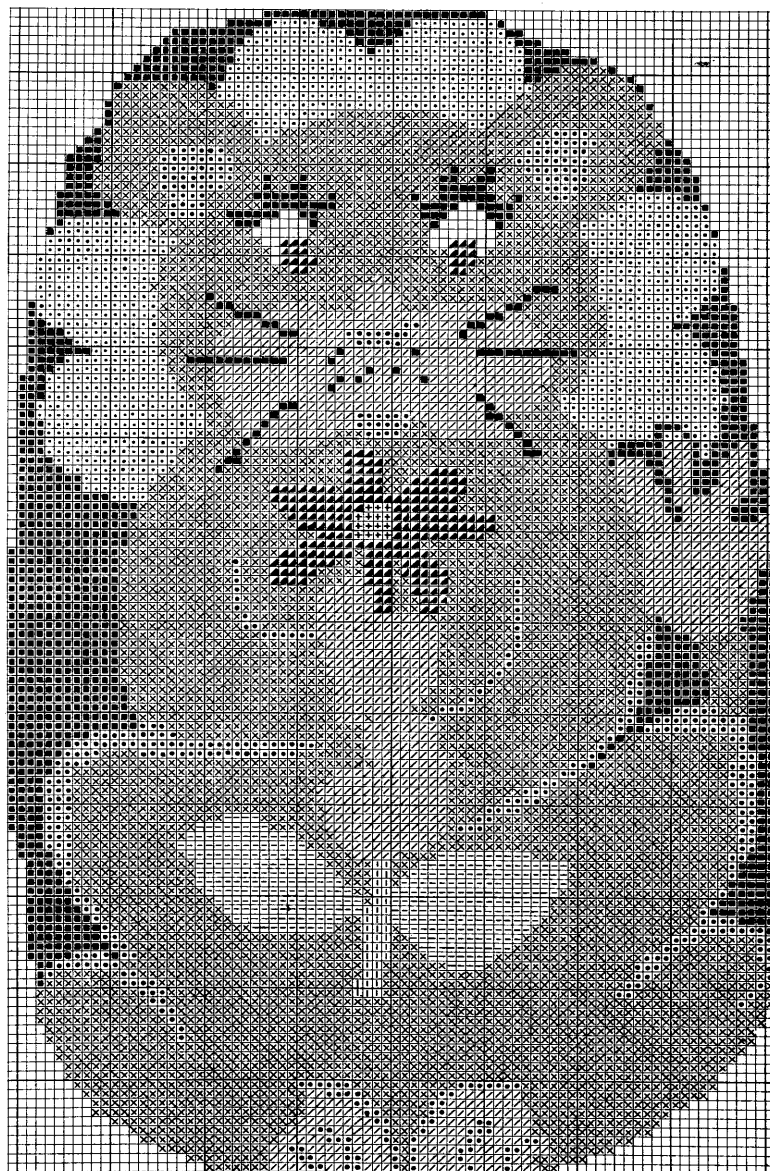
Starting in upper right corner of marked area, work design, following chart and color key. Chart is one-quarter of design, plus entire nosegay in center. Continue working to left for second quarter, reversing chart for corner design. Work lower corners, reversing chart as needed.

When needlepoint is completed, block, following directions on page 29. Make an inner pillow of muslin 9½" square (see page 51) and finish needlepoint pillow. Make a twisted cord 40" long (see page 52), using four strands of white yarn. Sew on.

-  PURPLE
-  PALE GREEN
-  OLIVE
-  WHITE

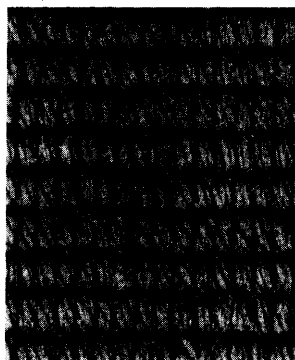


-  MID-ROSE
-  DARK MAROON
-  BLUE
-  PALE OLIVE
-  LIGHT YELLOW
-  BRIGHT YELLOW
-  MAGENTA
-  GREEN
-  CORAL
-  WHITE

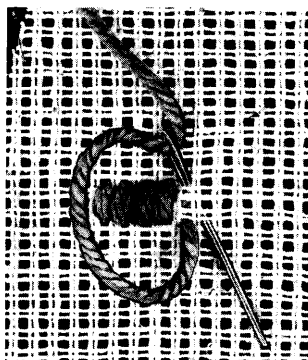


Lion: See General Directions on page 42. Canvas size: 12" x 16½". Colors and amounts of yarn: 9 skeins mid-rose #7153; 3 skeins dark maroon #7259; 2 skeins each light yellow #7745 and bright yellow #7435; 1 skein each magenta #7157, green #7768 and blue #7316; small amounts of pale olive #7361, coral #7104, and white. Backing fabric measures 13½" x 9" (we used dark maroon corduroy). Use continental stitch throughout. Finish as directed in General Directions on page 42.

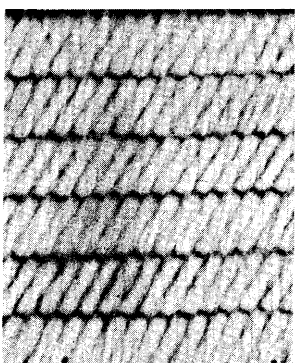
NOVELTY STITCHES ON CANVAS



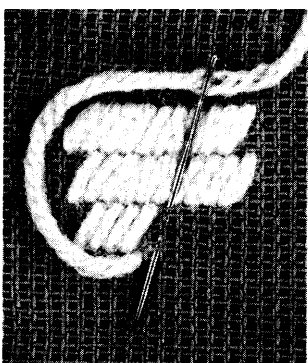
UPRIGHT GOBELIN STITCH



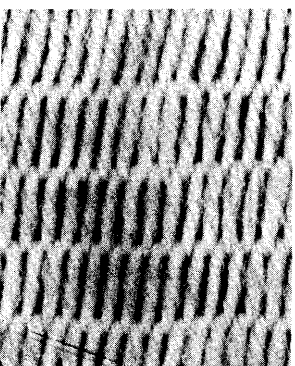
UPRIGHT GOBELIN STITCH Bring the needle out at bottom of row at left and work to the right. Take an upright stitch over two meshes of canvas; bring needle out at bottom of row one mesh to the right. Continue across in this manner. Top of the stitches of succeeding rows are in the same mesh as bottom of the stitches of last row.



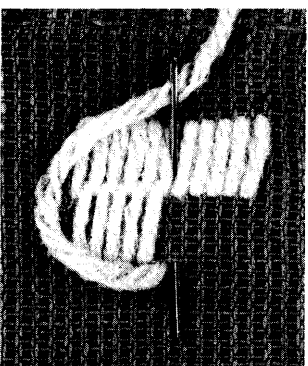
WIDE GOBELIN STITCH



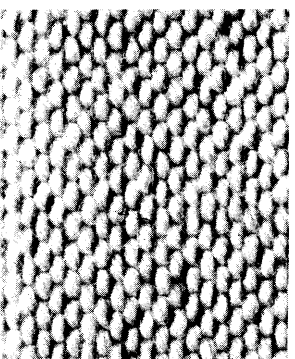
WIDE GOBELIN STITCH This stitch is slightly slanted as it is worked over three horizontal and two vertical meshes of the canvas. Work across from left to right in the same manner as for Gobelin Stitch; turn the canvas upside down to work next row in the same manner.



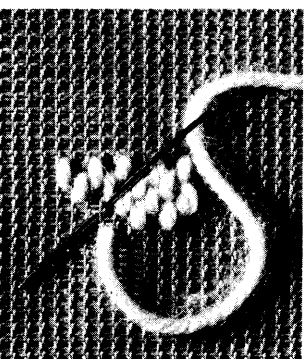
ENCROACHING GOBELIN STITCH



ENCROACHING GOBELIN This stitch is worked over five horizontal and one vertical mesh of the canvas and is slightly slanted. Work the first row as for Wide Gobelin Stitch. For the second row, bring needle out only four meshes below and work as before over five horizontal meshes, thus making the encroaching stitch.



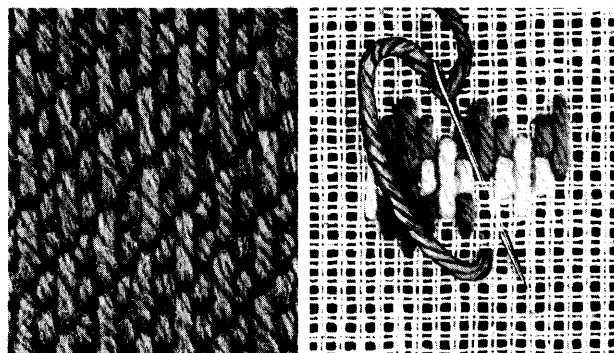
BRICK STITCH



BRICK STITCH A variation of the Gobelin Stitch. Upright stitches are all the same length. Work first stitch over two meshes of canvas; bring needle out to right one mesh down. Make next stitch over two meshes; bring needle out one mesh up to right. Continue across. On next row, work from right to left; top of stitches are in same mesh as bottom of stitches of the first row.

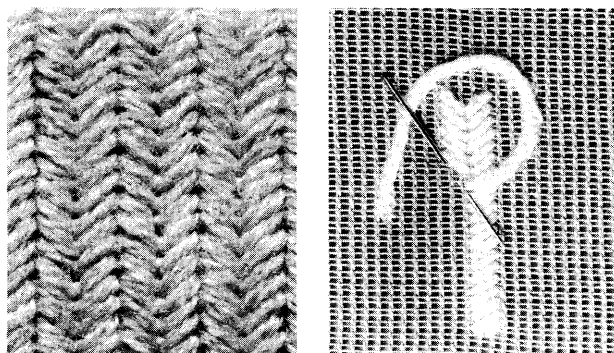
NOVELTY STITCHES ON CANVAS

HUNGARIAN STITCH Starting at the left, work upright stitches—the first stitch over two meshes, the second stitch over four meshes, and the third stitch over two meshes, making a diamond shape. Skip one vertical mesh and repeat; continue across to the right. On second row, work a longer center stitch in open mesh between diamonds of first row, using second color if desired.



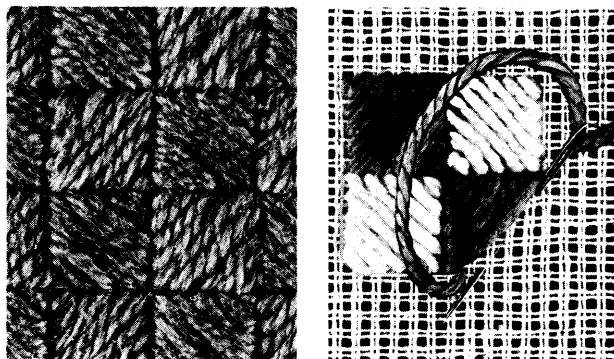
HUNGARIAN STITCH

STEM STITCH Work diagonal stitches from the top to bottom, over two meshes of canvas each way; make each stitch one mesh below last. Work second row in diagonal stitches in opposite direction, with lower end of stitches in same meshes as first row. To square off beginning or end of row, work the stitch over one mesh.



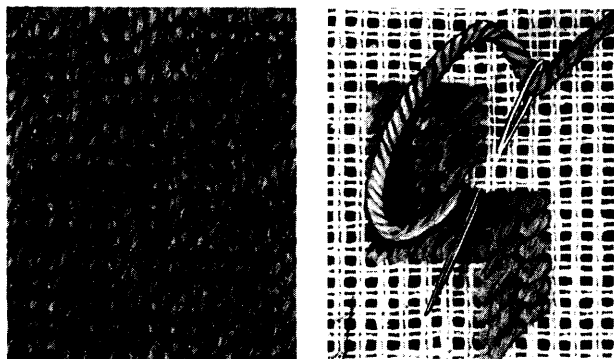
STEM STITCH

CHECKERBOARD STITCH Starting in the upper left corner, work diagonal stitches from left to right over first one mesh, then two meshes, three meshes, four meshes, five meshes, four, three, two and one mesh, forming a square. Make three more squares in the same manner, alternating direction of stitches and making ends of stitches of adjoining squares in same meshes of canvas.



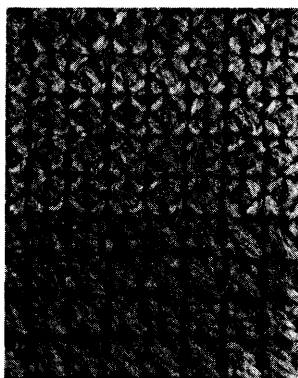
CHECKERBOARD STITCH

JACQUARD STITCH Starting at the upper left, work diagonal stitches over two horizontal and two vertical meshes of canvas. Make six stitches down, then six stitches to right; continue down and across for desired length. For next row to right, work diagonal stitches over one mesh of canvas, making same number of stitches down and across. Repeat these two rows alternately.

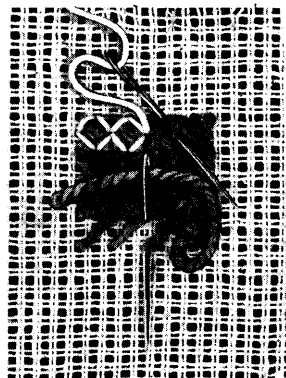


JACQUARD STITCH

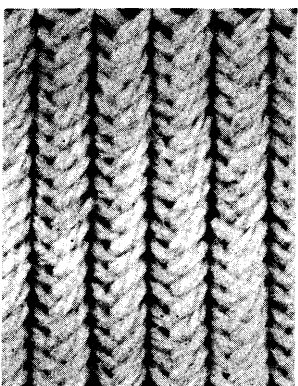
NOVELTY STITCHES ON CANVAS



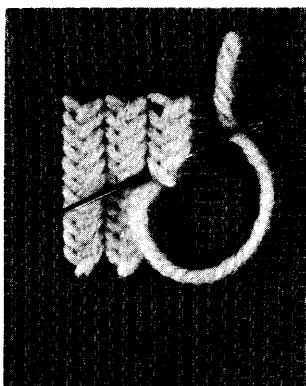
RICE STITCH



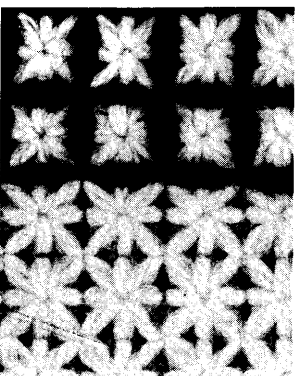
RICE STITCH Working from left to right, make the bottom half of crosses diagonally over two meshes to the right. Return to left, making top half of crosses diagonally to left. Using a finer yarn, take a small diagonal stitch over each arm of crosses, having the stitches meet in the meshes between the arms of crosses.



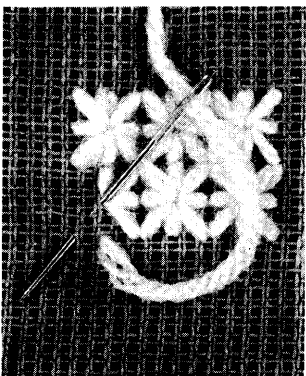
FERN STITCH



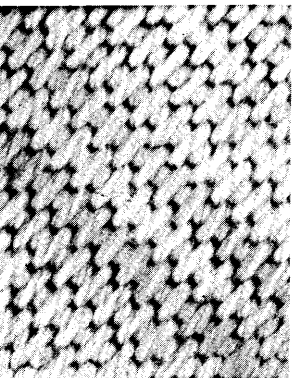
FERN STITCH Work rows from top to bottom. Bring the needle out at top left. Take a diagonal stitch two meshes down and two meshes to the right and bring needle out one mesh to left. Make second half of stitch up over two meshes of canvas each way and bring out at left side in the mesh below last stitch. Continue in this manner to bottom. Make next row in same way, with ends of stitches in the same meshes as the stitches of last row.



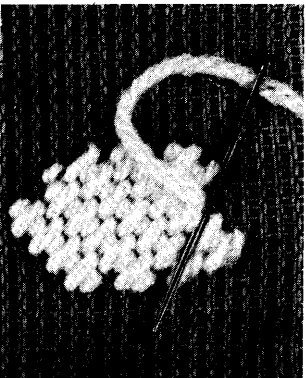
STAR STITCH



STAR STITCH Each star consists of eight stitches all meeting in the center; make each star in the same way. Work over two meshes of canvas for each stitch of star, bringing the needle down through center mesh each time, and working around to complete the star. Backstitch may be worked around the completed stars in another color.



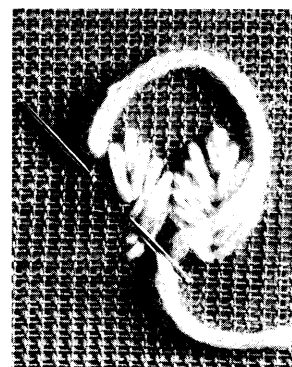
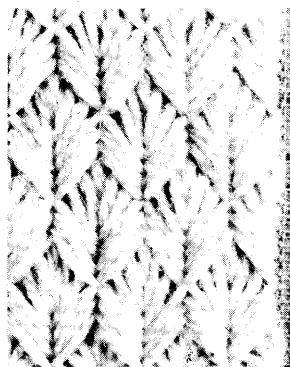
MOSAIC STITCH



MOSAIC STITCH Consists of long and short stitches taken alternately in diagonal rows. Insert the needle one mesh to the right, going up one mesh for a short stitch and two meshes for a long stitch. In each succeeding row, a short stitch is worked into the end of a long stitch and a long stitch into the end of a short stitch.

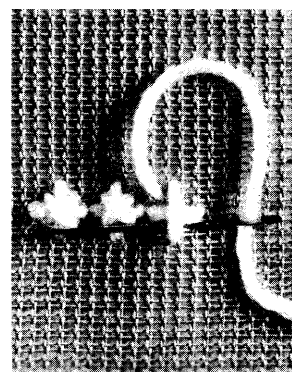
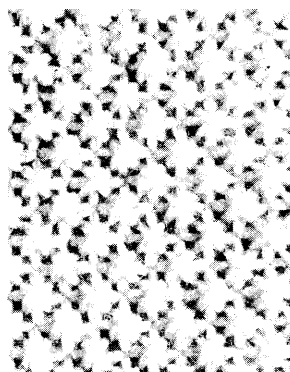
NOVELTY STITCHES ON CANVAS

LEAF STITCH Starting at the bottom center of leaf, make a diagonal stitch three meshes to right and four meshes up. Bring the needle out one mesh up at center. Make next stitch one mesh above to right; make another stitch the same. Make next stitch one mesh up and one mesh to left of last stitch; make another stitch in the same way. For top center stitch, bring needle out two meshes up at the center and make an upright stitch over three meshes. Complete the other side of leaf the same. Make sides of adjoining leaves in the same meshes.



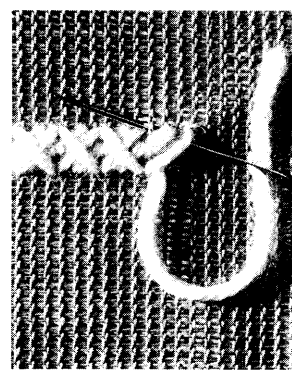
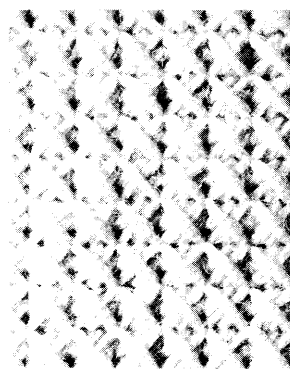
LEAF STITCH

DOUBLE CROSS Starting at left, make a horizontal stitch over four meshes of canvas and a vertical stitch across the center over four meshes; bring the needle out at upper left one mesh from the center. Cross over diagonally to lower right. Make other half of diagonal cross in the opposite direction in open meshes at each side of center. On the next row, make top and sides of upright crosses in the same meshes as the last row.



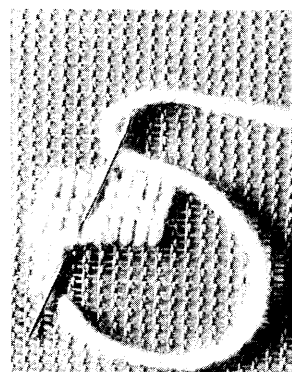
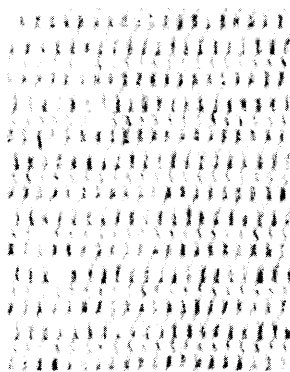
DOUBLE CROSS-STITCH

CROSSED SCOTCH STITCH Starting at the left, make a diagonal stitch up over two meshes of canvas; bring needle out in mesh to left below first stitch. Make a longer diagonal stitch up over three meshes, then bring out below one mesh to right of the last stitch; make another short diagonal stitch up. Cross these stitches with a diagonal in opposite direction, going into open meshes at corners. For plain Scotch Stitch, do not cross stitches; make a short diagonal stitch in two open corners, same direction as previous stitches.



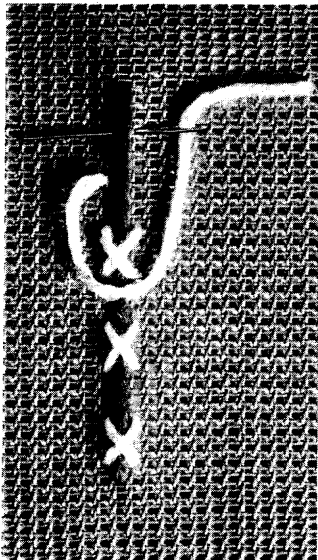
CROSSED SCOTCH STITCH

KNOTTED STITCH Starting at the left, bring needle out at bottom of row; make a diagonal stitch one mesh to the right and five meshes up. Bring needle out two meshes down on left. Cross over vertical stitch one mesh to the right and one mesh down; bring out two meshes below. Continue across row to the right. On succeeding rows, bring top of stitch one mesh up from bottom of last row between stitches, as for Encroaching Gobelin Stitch.

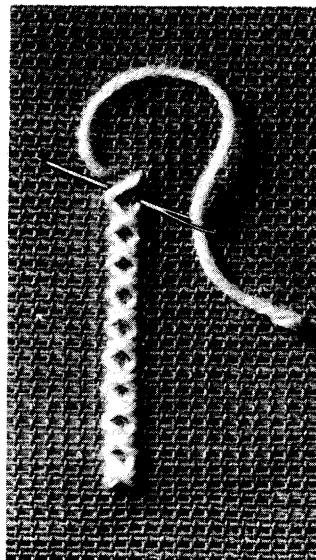


KNOTTED STITCH

NOVELTY STITCHES ON CANVAS



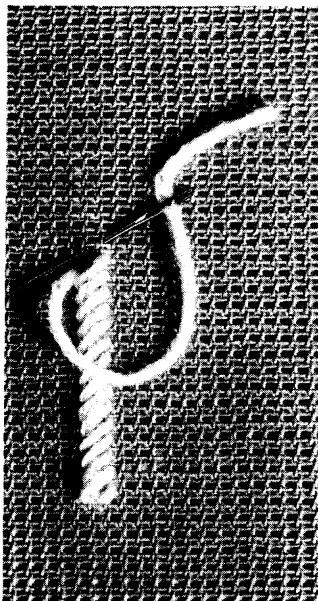
CROSS-STITCH
COUCHING



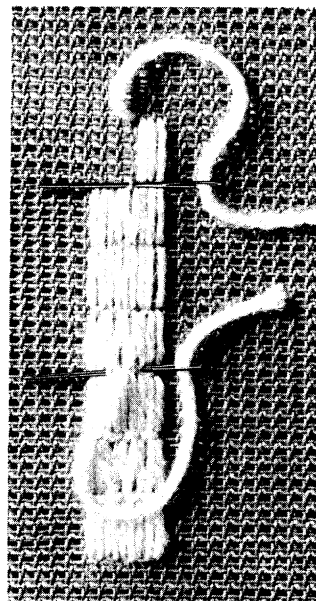
THREE-STITCH
CROSS

CROSS-STITCH COUCHING Lay a heavy yarn along canvas for length desired; run ends to back of canvas. Bring a finer yarn out in mesh at bottom left of laid yarn. Make a cross-stitch over the laid yarn, taking stitches in meshes at each side and up over three meshes. Skip number of meshes desired; couch with another cross.

THREE-STITCH CROSS Starting at the bottom, make a diagonal stitch in third mesh over and up. Bring needle out two meshes to the left at top. Make second half of cross to the lower right and bring needle out on left at center of the cross. Make a horizontal stitch across to right and bring needle out in same mesh as top left of cross for beginning of the next stitch. Continue to top.



CASHMERE STITCH
VARIATION



LAI D STITCH
WITH BACKSTITCH

CASHMERE STITCH VARIATION Starting at bottom, take a diagonal stitch over one mesh of the canvas; bring needle out at lower left of the first stitch. Make a longer diagonal stitch over two meshes and up one. Continue with the longer diagonal stitch to the top; complete the row with a diagonal stitch over one mesh of the canvas.

LAI D STITCH WITH BACKSTITCH Bring the needle out at bottom for the first row. Insert needle in fourth mesh above and bring out between strands of the first mesh to the left. Insert needle between strands of first mesh to left at bottom and bring out in the next mesh. Insert needle in second mesh at top and out between the strands of next mesh. Continue in this manner; make each row with the bottom of stitches in same meshes as top of last row. Make backstitches between rows, over one mesh.

RED MIRROR FRAME

continued from page 11

represent vertical threads. Unless otherwise specified, use full three strands of yarn in needle.

Turn canvas with long sides at top and bottom. With bright red yarn, work a row of crossed scotch stitch all around outside of inner rectangle, leaving center unworked. Using off-white, work star flower stitch all around; begin the stitches which are closest to center of canvas one mesh away from scotch stitch; adjacent star flowers meet in the same mesh. Using bright

red yarn, make four French knots in centers, one at each corner. Using dark red, work one French knot in the very center. Beginning one mesh away from outermost stitch of star flowers, work a row of smyrna cross with bright red yarn. Fill in background areas with plain needlepoint stitch (page 6); work 4 or 5 rows within the inner rectangle to make sure that no canvas shows around mirror frame. Using two strands of dark red, work one row of backstitch between needlepoint stitch areas and smyrna cross and scotch stitch areas. Using off-white, work three-

stitch cross variation over needlepoint where star flowers meet.

Block needlepoint as directed on page 29. Cut heavy cardboard $\frac{1}{8}$ " smaller than rabbet of picture frame. Center cardboard on wrong side of needlepoint, and stretch the canvas margins over the cardboard. Hold canvas in place by pushing pins through canvas into cardboard edge. Center mirror at inner rectangle of needlepoint; secure by stapling through the cardboard into the frame. Insert needlepoint in picture frame. Tape cardboard on back of frame to finish.

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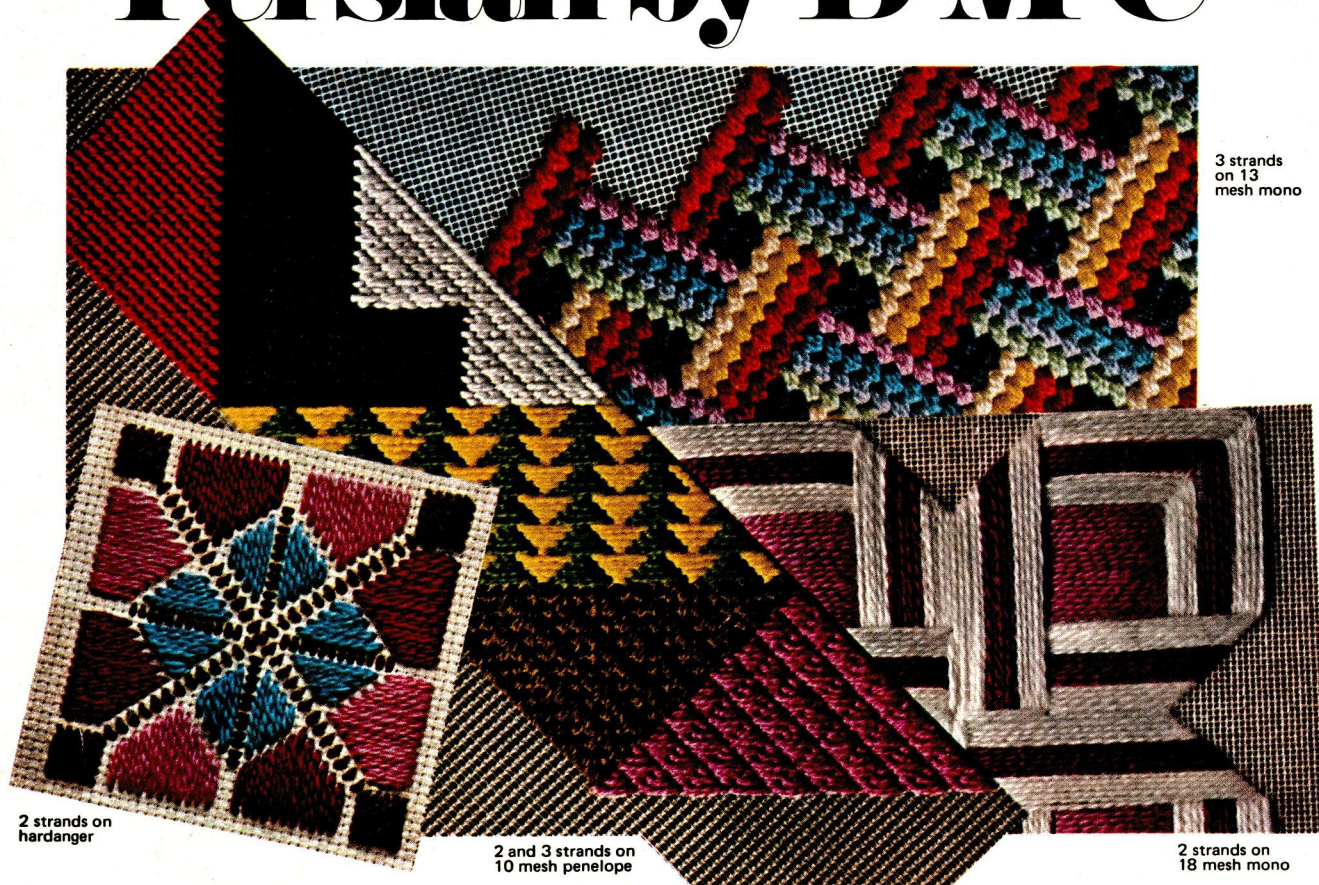
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